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OCTOBER 20, 1906 }

Saint-Saëns received a very hearty welcome at the Philharmonic on Monday and he was deeply moved by it, all the more so, as he remembered, with some bitterness, as yet, his last reception twenty years ago, when he was hissed and hooted. The scandal which made that Philharmonic concert in 1884 under Franz Wüllner's direction a memorable one in the annals of Berlin's musical life was caused, not by the playing of the famous Frenchman—for he played admirably—but by a book against Wagner which he had written for his countrymen and co-workers in the vineyard, in which he urged them not to be too much influenced by the new German prophet and thus lose their own identity. In exhorting young French composers not to imitate the Bayreuth master, Saint-Saëns touched a sore spot in the feelings of the Berliners, who were at that time on the crest of the great wave of enthusiasm that was running for Wagner, and when he appeared at the Philharmonic he was received with hisses and shouts of derision. This was their revenge for the insult—as they considered it—to their idol. Saint-Saëns took it all very quietly and waited until the storm of opposition had subsided, when he proceeded to play as if nothing had happened. His brochure was misunderstood, for it was not his intention to decry Wagner; he thought then, as he does now, that all young composers could learn a good deal from the great master, but he wisely saw the danger to his compatriots which would arise from a slavish imitation of him, and from his standpoint he was quite right.

Tempi passati! The warmth of his reception this time was all that Saint-Saëns could have wished for, and two sold out houses gave eloquent testimony to the great public interest to see and hear the greatest living French composer. Saint-Saëns is a remarkable illustration of what an artist can be at the age of seventy-one. All were astonished at his pianistic powers. He is a great pianist, and no discount need be made on account of his age. It was plastic, refined, finished, admirable piano playing. His technique was clear as crystal and absolutely reliable, his tone was beautiful, and of a peculiarly agreeable spiritual quality. He does not play in the massive, broad style of the younger Lisztians, yet he has no small amount of physical and nervous force, and his powers of endurance, and his elasticity and vitality are, in one of his years, astounding.

His selections, the F major concerto and his "Africa" fantasy, are among his weakest works, proving that Saint-Saëns is no exception to the rule that composers often favor the feeblest offspring of their Muse. The public would much rather have heard him in the G minor or C minor concertos. So far as his success was concerned it did not make much difference, as the audience was bound to give him a rousing reception anyhow. And this was as it should be, for Saint-Saëns is a power in the musical world, and a man who has contributed to art something of lasting benefit. The critic of one of the Berlin leading dailies in reviewing the concert wrote that Saint-Saëns was an eclectic who had given the world absolutely nothing new. This same critic wrote last week that the Gernsheim violin concerto, one of the dreariest compositions in existence, without a vestige of originality, was an interesting work, and of more real worth to musical literature than the popular concertos of Wieniawski, Ernst and Viotti. This shows to what lengths a musician—for the critic in question is a good musician—of Philistine temperament and narrow views, strengthened by one-sided training, can go.

Saint-Saëns with his symphonic poems, his opera "Samson and Delilah," with at least two of his piano concertos, his violin concerto in B minor, his first cello concerto, to mention only a few of his best works, has enriched our lit-

erature to a notable degree. What exquisite orchestral coloring, what refined instrumentation! It is ridiculous to say that his works do not bear the stamp of originality. For instance, the "Rondo Capriccioso" for violin is a unique composition in its way, there being nothing of importance similar to it in the entire repertoire of violinists. Because of its originality it was very slow in gaining popular favor. Sarasate played it for year before the public began to like it. Saint-Saëns is a marked personality, but he is essentially French and not German, and for this some of the Teutonic chauvinists cannot forgive him.

The program of this first Nikisch concert contained, besides the two piano works mentioned above, Saint-Saëns' overture to "Les Barbares," the Schumann C major symphony and Berlioz's overture to "Benvenuto Cellini." Under the influence of Nikisch's magnetism and forceful personality the musicians played with great verve and finesse. I know of no conductor who gets so much out of the strings as Nikisch. He knows how to make them sing and soar to a wonderful degree. At the same time his manipulation of the woodwind and the brass, from which he gets remarkably intensified and yet subdued tones, is hardly less wonderful, so that the ensemble as a whole is a thing of joy. There are a few new faces among the men of the Philharmonic, and one or two old familiar ones are missing. The absence of Max Freund, who for fourteen years



GODOWSKY.

sat the second desk of the first violins, and who has now joined the forces of the Royal Opera, was especially noticeable.

Johann Messehaert is the most unreliable singer before the public. For the past three years, when he has been announced to sing in this city, he has failed the public three times out of four. Many went to the "Elite" concert to hear him, but he did not sing. Alexander Heinemann, who took his place at a moment's notice, more than compensated for the disappointment, however.

Emil Sauer was playing in the large Philharmonie hall at the same time that Godowsky was giving his recital. I heard Sauer in the Chopin B flat nocturne, Liszt's "Mazeppa" etude, and in his own waltz. It was very interesting to hear two such great artists on the same evening. Sauer is a brilliant virtuoso. His performance of the "Mazeppa" concert etude was wonderful. Sauer's is

a very different style of virtuosity from Godowsky's, of course. Technically, both are great masters of the instrument. The unerring precision, ease, force and velocity of Sauer's intricate finger work were astonishing. Godowsky's tone was more beautiful, but he had a better piano. Anyhow, it was idle to compare two such widely differing artists. Both are great, both had great success. Sauer will be heard in recital here one week from today, when I shall have more to say about him.



Leopold Godowsky, Saint-Saëns' most famous pupil, gave his first recital of the season at Beethoven Hall on Thursday evening, so we heard master and pupil within a few days of each other. The pupil has taken unto himself wings and soared to heights unattainable to the master, piano genius though the latter is. Godowsky had just returned from a tour of Holland, where he played fifteen times in fifteen days, and yet he was as fresh on Thursday evening as if he had returned from a vacation, instead of a taxing tournee. The mental vigor and vital force of this little man are something wonderful. His program contained much that was new and interesting, hence I give it herewith in full:

Sarabande, E major	J. P. Rameau (Arr. by Leopold Godowsky). For the first time.
Rigaudon, E major	
Menuet, A minor	
Tambourin, E minor	
Wanderer-Fantasy, op. 15	F. Schubert
Sonata, B minor, op. 58	F. Chopin
Etude, F minor, op. 42, No. 7	A. Scriabine
Prelude, C sharp minor, op. 9, No. 1, for the left hand alone	A. Scriabine
Poeme, F sharp major, op. 32, No. 1	A. Scriabine
Etude, D flat major, op. 8, No. 10	A. Scriabine
Etude, E major, op. 8, No. 5	A. Scriabine
Etude, D sharp minor, op. 8, No. 12	A. Scriabine
Si oiseau j'étais, Etude (arr. by Leopold Godowsky)	A. Henselt
Concert Paraphrase on Johann Strauss' Waltz, Künstlerleben, (For the first time)	Leopold Godowsky

Godowsky's arrangements of the Rameau pieces are very interesting; they are admirably adapted to the piano, and in style are true to the spirit of the quaint old French composer. The Russian Scriabine can be thankful to have such a prophet as Godowsky to proclaim abroad the merits of his works, as yet not generally known. Scriabine is a poetic and original composer. The "Poème" in particular is one of the most beautiful and grateful of modern contributions to piano literature, and it was wonderfully played by Godowsky. The left hand studies, too, in which the pianist was in his element, made a splendid impression.

Musically, Godowsky was at his best in the Chopin sonata, in which his marvelous beauty of touch, his profundity of conception, his purity of style, his absolute perfection of technique, his masterly dynamic gradations, his wonderful art of pedaling, his spiritual tone, his warmth of expression, so subtle and unobtrusive, yet so deep and true, all united to make a performance which was, in the highest sense of the word, masterly. In his elaboration of the Henselt "Bird" study with his own new cadenza thereto, Godowsky again displayed, to the delight of the public, that astounding delicacy and rapidity of finger technique for which he is so famous. With his new paraphrase of the Johann Strauss familiar waltz "Künstlerleben," he created a furore. This is one of those genuine Godowsky arrangements, in which he exhibits to the full his great contrapuntal skill, his ingenuity in combining two and three themes, his dazzling virtuosity, and his unerring instinct for piano playing effects in their finer phases. It is very doubtful if any other pianist could play this as he does. It simply brought down the house, and the audience was mad with enthusiasm. Godowsky was literally bombarded with bouquets and laurel wreaths. It was the greatest triumph he has ever achieved in Berlin, and that is saying a great deal. He had a large audience despite the many counter attractions, such as the Weingartner symphony concert; the "Elite" concert, with Emil Sauer, Alexander Heinemann, and Prevosti; Rudolph Ganz's first piano recital, and Teresita Carreño's Berlin debut.



Joseph Joachim, although only five years older than Saint-Saëns, shows unmistakable signs of senility and weakened powers. At the Bach concert, on Saturday, when he played the double concerto with Halir, his tone was very thin and puny in cantabile playing, and in passage work requiring more or less complicated bowing, as in the first and third movements of the concerto, it could scarcely be heard at all. In quartet playing, Joachim is still occasionally in good form, but for duo or solo playing his days are over. Halir manipulated his bow very discreetly, and yet his tone completely covered up that of Joachim. It was interesting to hear the master and pupil together. They have often played the Bach concerto, the first time having been at the dedication of the Bach monument at Eisenach, in 1884.

One often hears the remark, "Joachim should stop playing in public." That is all very well, but those who arranged this Bach concert did so to raise money for the Bach Museum at Eisenach. There are at least one hun-

dred violinists in this city who could have played the first violin part of the concerto better than Joachim did, but there is not a single one who could have filled the house as he did, and there you are!

The other numbers of the program were the "Brandenburg" concerto in F, for string orchestra; the D minor piano concerto, an aria for soprano from one of the cantatas, the triple concerto for three pianos and orchestra, and the D major suite for orchestra. The conductor was George Schumann, who also appeared as pianist, first alone in the D minor and later with Frieda Kwast Hodapp and Bruno Hinz-Reinhold in the triple concerto. Richard Burmeister had been announced for the work, but he was prevented at the last moment, and Frieda Kwast Hodapp took his place. Schumann is by no means an inspiring conductor, much less a great pianist, his whole make up being decidedly academic; but he is a good, honest reliable musician, who quietly goes the even tenor of his way, and never shocks one's sense of artistic propriety. Both his conducting and piano playing are highly respectable. Frau Grumbacher-de Jong, with her fresh, sweet bright soprano voice, made a very pleasing impression in the aria, the violin obligato to which was played by Joachim.

How many times have I heard the self styled "strenge Musiker" call down the wrath of Apollo upon the head of August Wilhelmj for taking that air of the D major suite from its original setting and arranging it for the G string alone. Here we have narrowness of vision again. Has Wilhelmj's appropriation been a loss or a gain for art? To what purpose does art exist, anyhow, if not to give enjoyment to humanity? In the Wilhelmj arrangement that air has become world famous, and has been played by violinists and cellists to countless thousands the world over. I myself have heard it well played fully 300 times, and always with enjoyment, whereas in the original suite I have heard it, all told, just three times. Wilhelmj has made no changes in the composition, but has simply changed the key from D to C, and placed it an octave lower on the staff, so that it can be played on the G string alone. This he did for greater effect, to be sure, but is that a sin? He simply saw an opportunity and rose to it. If Wilhelmj had not arranged the air it would be absolutely unknown to the multitudes today.

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We had three distinguished French visitors during the week: Saint-Saëns, on Monday; Edouard Rislé, on Tuesday, and last evening, at the Philharmonie, Camille Chevillard, with the famous Lamoureux Orchestra. This concert was an event long to be remembered. The Lamoureux Orchestra has beaten the Philharmonic on its own ground, for it must be confessed that the latter does not play with such brilliancy and élan. To be sure, the Parisians are not worked as hard as the men of the Philharmonic, and in consequence they can put more life and spirit into their playing, and, moreover, they were heard, as a matter of course, in their best numbers. Excepting part of the woodwind, there is, no doubt, just as good material in the Philharmonic as in the Lamoureux Orchestra, and if the German musicians were not worked to death, they would play with a great deal more verve. Be that as it may, the fact remains that the Lamoureux Orchestra played better than we are accustomed to hearing the Philharmonic play. The program comprised Schumann's "Manfred" overture, the Mozart G minor symphony, Saint-Saëns' "Danse Macabre," "Wotan's Abschied," from the "Walküre"; "Les Preludes," by Liszt, and the Berlioz overture to the "Carnival Romain." Chevillard's reading of the Mozart symphony was different from that of Nikisch or Weingartner; his tempi being considerably faster, but it was an admirable performance nevertheless. Wonderful was his rendering of the "Walküre" excerpt. The singing of Louis de la Cruz Frölich was not remarkable, but the orchestra was magnificent, and it was a genuine surprise to all that the Frenchman and his band showed such penetrating insight into Wagner. The Saint-Saëns "Danse Macabre" was given somewhat slower than we are accustomed to hear it, but with great technical clearness and tonal beauty, as well as characteristic expression. The Liszt "Preludes" was given one of the grandest performances that I ever heard of any orchestral composition, but the climax of the evening was attained in the Berlioz "Carnival Romain," of which Chevillard's rendering was simply grandiose. I never heard it played with such perfection and brilliancy.

The French woodwinds are superior to the German; they produce a softer and sweeter tone. The English horn solo in the Berlioz overture was marvelous, with rich, mellow, liquid, vibrating tones. The oboe, too, was splendid, but the German bassoons are better than the French. The quality of the French horns was beautiful, soft and wooing, but they have less volume than the German horns. The strings are very brilliant. Chevillard

places his men differently from Nikisch, and this accounts for a difference in tonal effects. He puts the 'celli back of the second violins at the right of the stage, and they stand out in strong relief, but he violas, which are at the extreme left, behind the first violins, are somewhat covered up. The impression made by the orchestra as a whole was overpowering, and the audience was quite carried away.

The orchestra is making a tour of the principal cities of Germany, playing every night for two weeks.

Weingartner conducted the first concert of the Royal Orchestra after all. As will be remembered, he handed in, last March, his resignation for the second, and as he emphatically declared for the last time, but he is bound by contract for several years to come, and could not get off without the permission of Intendant von Hülsen or the Emperor. This permission was not granted, therefore Weingartner was forced to conduct or be sued for breach of contract. So the management has been triumphant, so far as the letter of the law is concerned. The carrying out of the spirit of the law, however, depended upon Weingartner, and none of his admirers would have thought it possible that he could conduct in such a dispirited, uninteresting, humdrum way. Instead of being an inspiration to the musicians as formerly, he was a positive hindrance; they would have played better without any conductor at all. This was the case at the matinee, and the evening performance is said to have been even worse. It seems to be Weingartner's intention to conduct so badly that they will be glad to get rid of him. The program was a classical one, comprising the Beethoven C major and the Haydn C minor symphonies, Weber's "Oberon" overture and Bach's "Brandenburg" concerto in G for string orchestra. The program of the next concert, on November 9, will contain two novelties, to wit, Edgar Tinel's tone picture to "Polyeucte," and the E major symphony by Count von Hochberg, the former intendant of the Royal Opera. The other numbers will be Mozart's concerto for flute and harp, and the Beethoven second symphony.

An excellent impression was made by Katharine Ruth Heyman, the young American pianist, who gave a recital at Bechstein Hall on Wednesday. Miss Heyman is a charming and sympathetic pianist. Her technic is beautifully clear and fleeting, and her touch is soft and agreeable. Her conceptions, too, proclaim her a good musician, and her delivery is warm and spirited. Although so frail of physique, the young lady has a great deal of nervous force,

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An artist of great ability indeed, combining feeling and intelligence.—Munich Allgemeine Zeitung, December 13, 1905. Dr. Theodore Kroyer.

A splendid artist. He played the Beethoven Waldstein Sonata with deep feeling and brilliant technic. His interpretation of Schubert and Chopin was poetic.—Berlin Neueste Nachrichten, January 12, 1906.

His tone is unusually velvety also in the most powerful utterances, and his technic of a very high order. Consequently many parts of the Beethoven Sonata were beautifully played. In the short adagio he showed fine judgment in dynamics, and also the Schumann and Chopin numbers were poetically conceived.—Lessman's Musik Zeitung, Berlin, January 19, 1906.

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with which she is enabled to produce surprisingly full tones in chord and octave playing. Her program showed that she takes her art seriously, for it consisted of the Beethoven "Appassionata," the Chopin B minor, and the Tchaikovsky sonatas, works that make many and varied demands upon the performer. Miss Heyman accomplished her difficult task with ease and aplomb, and was warmly applauded.



On the same evening a chamber music organization, composed of eight members of the Royal Orchestra, gave a concert at the Singakademie, when works by Prince Louis Ferdinand, Haydn, Beethoven and Hugo Kaun were performed. Prince Louis Ferdinand was, next to Frederick the Great, his uncle, the most gifted and productive royal composer that ever lived. He fell on October 12, 1806, in a skirmish at Auerstadt, which preceded the battle of Jena, when he was leading his army against Napoleon. His compositions are in the Haydn, Mozart and early Beethovenian style, and although they say nothing new, they are among the best products of those times, excepting, of course, the works of the great tone heroes, from whom he drew his inspiration. Hugo Kaun's octet was given its first Berlin rendition at this concert. It was written some years ago, when Kaun was more under Wagner's influence than at present. Thematically and harmonically, it is an interesting composition, and the blending of the string and wind instruments is quite effective. It made a very good impression. The playing of these eight musicians was admirable, both for ensemble and tonal beauty.



The following two concerts were attended by my assistant, Miss Haring, who writes of them as follows:

"Rudolph Ganz gave his first piano recital in Bechstein Hall on what might fairly be termed 'Piano Thursday.' I was only able to hear the first group, consisting of the Chopin G minor ballade, C sharp minor prelude, and B minor scherzo, and the Grieg G minor ballade. As usual, Ganz was delightful, and it was a genuine pleasure to hear him. There is a remarkable equipoise about his playing, and his fine technic and abundant temperament are per-

fectly under control. His readings are pure and lofty, and free from any affectation. Ganz is undoubtedly a great pianist, and well merits the enthusiasm with which he is hailed on all sides. I was sorry not to hear the rest of the program, which comprised the Brahms variations and fugue on a Handel theme, short numbers by Alkan, Ravel and Debussy, and two Liszt selections. Mr. Ganz's second orchestral concert, which is announced for November 3, is eagerly looked forward to.

"Much interest was felt in the Berlin debut of Teresita Carreño-Tagliapietra, daughter of one of the world's favorite pianists, which took place on Thursday in the Singakademie with the Philharmonic Orchestra under the direction of August Scharrer. It is an open question whether the name of Carreño, from an artistic standpoint, was a loss or a gain to Signorina Teresita, but it undoubtedly helped to fill her hall, and there was scarcely a vacant seat, which taking 'Piano Thursday' into consideration, was nothing short of marvelous. The young artist is a beautiful and gifted girl. She has a technic which, while not colossal like that of her mother, is exquisite. Her execution is brilliant and faultless, every small turn and run being perfectly finished. Indeed, her execution is more perfect than her interpretation, which inclines rather to the stirring and sensuous than to the intellectual. In that regard she still has much to learn. It is improbable that she was unable to memorize her program, consisting of Rubinstein's D minor, the Chopin E minor and Grieg A minor concertos, and no doubt it was stage fright which led to her having the notes near her on the piano.

"Miss Carreño is, above all, a subjective player, and whether she plays Chopin or Grieg her own individuality surmounts all. It would be interesting to learn whether she studied the Grieg work with her mother, for she plays it quite differently, quite Hungarian in fact, while the Chopin concerto had very little Polish in its conception, but much Spanish. Both were Teresita Carreño-Tagliapietra."



The introduction of quarter tones is a subject in which Richard H. Stein, of this city, is very much interested. I

have received the following letter from him, which he has also sent to other musicians and critics of Berlin:

DEAR SIR—I take the liberty of sending you the enclosed work, which will arouse your interest I trust, less on its own account than on account of the universally interesting problem of introducing quarter tones into musical practice. It would be of great value to me to know your opinion on this subject in general, and especially concerning the possibility of a practical solution, all the more, as I intend to publish an exhaustive work on the subject in the near future. This first practical attempt must of course be unsatisfactory, as the limitations, which I have for obvious reasons set for myself, permit the application of quarter tones only as passing and changing notes, by which music as a whole is to be merely decorated only, and not completely revolutionized. However, I do not intend to stop here, but will follow this path further. Whether, aside from string instruments and the human voice, the piano will, within a reasonable time, come into consideration for the introduction of quarter tones depends largely upon the interest which the musical world will show in this first attempt. Moreover, for the manufacture of pianos with keys for quarter tones (for which I can give the necessary instruction), the ideal and material assistance of interested parties would be necessary for financial reasons. Owing to the general indifference and lack of interest of the modern musical public, as well as the well known disinclination of educated musicians to occupy themselves with the new and unknown, I harbor, for the immediate future, no very great hopes; nevertheless I shall, as already indicated, continue on this road—slowly, perhaps—yet firmly and surely.

It would afford me great satisfaction and pleasure if you would express to me your frank, honest opinion on the subject. Every suggestion will be gratefully received and carefully considered.

Yours respectfully, RICHARD H. STEIN.

No doubt musicians will be interested in the subject, and that is the reason I publish the letter herewith. Even with our half tone system, modern music is becoming so complicated that the public can no longer keep pace with the more advanced composers. What will it be if twelve new tones are introduced into the scale? On the violin the application of quarter notes is utterly impracticable. It is quite impossible in the first position to place one finger after another close enough to play quarter tones, and in the upper positions this is still less possible. Their introduction in violin music would simply mean the end of true intonation. It is quite possible, no doubt, for the ear of educated musicians to become accustomed to quarter tones, for there is psychologically really no limit, and who can say what music



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**BISPHAM**

will be 200 years hence? This undertaking, which is now looked upon by many as crazy, may in 100 years be considered the beginning of a reformation which liberated the art of music from its primitive and infantile conditions.

Arthur Nikisch has resigned his post as director of the Leipzig Conservatory.

Engelbert Humperdinck has composed a new overture to his opera, "Heirat Wider Willen," which will shortly be given in public by Nikisch at a Gewandhaus concert.

August Scharrer, the present conductor of the "Popular" Philharmonic concerts, has accepted for next year a position as director of the Strassbourg Conservatory, as successor to Franz Stockhausen, who is about to retire.

Dr. Ernst Kunwald, who is to be Scharrer's successor as conductor of the Philharmonic, is during the present season first kappelmeister of the Nuremberg Opera.

Two interesting cadenzas to the Paganini D major and Ernst F minor violin concertos by Arthur Hartmann have just been published by Wilhelm Hansen, of Copenhagen and Leipzig. These are as cadenzas should be, that is, a paraphrase of all the themes of the works. In these Hartmann cadenzas every measure is based on the original compositions, and yet they bear the stamp of improvisation. The beginning of his Paganini cadenza is different from all others. He does not begin with the first D major, but with the B minor theme. There are some hard nuts to crack in the cadenzas in the way of difficult bowings, unisono tones with the first and fourth fingers, stopping the A on the G string with the thumb, and so forth. Violinists will find these two paraphrases full of interest.

Josef Frischen, the eminent Hanover conductor, has been engaged, together with Nikisch and Strauss, to lead the celebrated concerts of the Museum Gesellschaft at Frankfurt this season.

The complete concert and opera list of the week was as follows:

#### SATURDAY, OCTOBER 13, 1906.

Beethoven Hall—Erika von Binzer, piano, with Philharmonic Orchestra.  
Bechstein Hall—Hermann Viefing, Hermann Wetzel, vocal.  
Singakademie—Bach concert, for the benefit of the Bach House at Eisenach.  
Royal Opera—"Aida" (Caruso).  
West Side Opera—"The Beggar Student."  
Comic Opera—"Hoffmann's Erzählungen."  
Lortzing Opera—"Der Wildschütz."

#### SUNDAY, OCTOBER 14, 1906.

Bechstein Hall—Paul Haubrich, vocal.  
Philharmonic—Nikisch Philharmonic matinee, soloist, Camille Saint-Saëns.  
Philharmonic—Philharmonic "Pop."  
Royal Opera—"Carmen."  
West Side Opera—"The Magic Flute."  
Comic Opera—"Carmen."  
Lortzing Opera—"Der Wildschütz."



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#### MONDAY, OCTOBER 15, 1906.

Beethoven Hall—Anni Bendorff, vocal; Joseph van Veen, violin.  
Bechstein Hall—Cornelia Flues, vocal.  
Philharmonic—Nikisch Philharmonic, soloist, Camille Saint-Saëns.  
Singakademie—Karl Reusch, Margaret Closs, vocal.  
Royal Opera—"Fidelio."  
West Side Opera—"Der Troubadour."  
Comic Opera—"Hoffmann's Erzählungen."  
Lortzing Opera—"Der Freischütz."

#### TUESDAY, OCTOBER 16, 1906.

Beethoven Hall—Edouard Risler, piano, second Beethoven sonata evening.  
Bechstein Hall—Dutch String Quartet.  
Philharmonic—Philharmonic "Pop"; small hall, Ada Lingenfelder-Stoer, vocal.  
Singakademie—Hugo Rasch, vocal.  
Royal Opera—"Manon."  
West Side Opera—"Stradella," "Schöne Galathé."  
Comic Opera—"Carmen."  
Lortzing Opera—"Zar und Zimmermann."

#### WEDNESDAY, OCTOBER 17, 1906.

Beethoven Hall—Tilly Koenen, vocal.  
Bechstein Hall—Katherine Ruth Heyman, piano.  
Philharmonic—Philharmonic "Pop."  
Singakademie—Chamber Music Club of the Royal Orchestra.  
Royal Opera—"Lohengrin."  
West Side Opera—"The Beggar Student."  
Comic Opera—"Hoffmann's Erzählungen."  
Lortzing Opera—"Der Barbier von Sevilla."

#### THURSDAY, OCTOBER 18, 1906.

Beethoven Hall—Leopold Godowsky, piano.  
Bechstein Hall—Rudolph Ganz, piano.  
Philharmonic—Elite concert, with Emil Sauer, Johannes Meschaert, Franceschina Prevosti.  
Singakademie—Teresita Carreño-Tagliapietra, piano, with Philharmonic Orchestra.  
Royal Opera—Symphony concert.  
West Side Opera—"Der Freischütz."  
Comic Opera—"Carmen."  
Lortzing Opera—"Der Wildschütz."

#### FRIDAY, OCTOBER 19, 1906.

Beethoven Hall—Edouard Risler, piano, third Beethoven sonata evening.  
Bechstein Hall—Munich String Quartet.  
Hochschule Concert Hall—Käthe Hauffe, vocal; Juanita Norden, violin; Leonide Weidinger, piano, with the Leipzig Philharmonic Orchestra.  
Hochschule Theater—Richard Rössler, composition evening.  
Philharmonic—Lamoureux Orchestra, under Chevillard; soloist, Louis de la Cruz-Frölich.  
Singakademie—Hennig von Kosa, vocal, composition evening.  
Royal Opera—"Carmen."  
West Side Opera—"The Magic Flute."  
Comic Opera—"Hoffmann's Erzählungen."  
Lortzing Opera—"Der Waffenschmidt."

The coming week Emil Sauer will be heard in recital; Edouard Risler will give his fourth and fifth Beethoven evenings; Otto Neitzel will be heard in a piano lecture-recital, in a program entitled "From Bach to Liszt"; a new French pianist, Auguste Pierret, and Elly Ney, the Cologne pianist, will be heard with the Philharmonic Orchestra. The two events of the week of greatest importance will, however, be the opening of the Mozart Hall and the Handel Festival. This latter will last, including the public rehearsals, from the 22d to the 28th of this month.

Alexander Sebald, the famous Hungarian violinist, is at present on a tour of England and Scotland with Wilhelm Backhaus, the celebrated pianist. The tour will embrace sixty concerts and will last three months. The great violinist has everywhere had immense success, on the strength of which he has already been engaged by his manager, Schulz-Curtius, for a tour of 100 concerts next season. Mr. Sebald will return to Berlin about Christmas time, and later in the season will give three concerts of his own here—one with the Philharmonic Orchestra and two recitals. He will also assist at several concerts given by other artists.

ARTHUR M. ABELL.

#### Mrs. Theodore Worcester's Notices.

Mrs. Theodore Worcester's playing has been giving much pleasure to the audiences of the West. The following are some of the opinions of the press:

Mrs. Worcester's Tchaikowsky concerto was marvelously well played.—Fort Worth Telegram, Fort Worth, Tex.

The pianist, Mrs. Theodore Worcester, has a charming manner. She plays with little effort and without the flourish and parade that are so often seen. She is a true artist and the performance stamped her a finished musician.—Monmouth College, Ill., Monmouth Daily Review.

Her execution of Tchaikowsky's difficult concerto in B flat minor, op. 23, was artistic in the extreme. Her conception of the underlying spirit of the composition was masterly.—Springfield, Ill., State Journal.

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## THE COMING OF ALESSANDRO BONCI.

Alessandro Bonci, one of the greatest exponents of the old Italian school of singing after Rubini, is about to leave Italy for his first visit to the United States, the magic land of all European celebrities. Bonci will be welcome.

Thousands of students of singing will find in the new tenor the best example of the purest bel canto. In this day, when physiologists, organists, pianists and bad amateur singers are making chaos in the field where the art of singing is taught, and thereby have created a confusion of ideas, bringing poor students to despair, a singer like Bonci will shed forth a light showing the true art of the traditional classic times of Rubini, Mario, Malibran, Lablache, Tacchinardi, Persiani, Jenny Lind and many others whose names adorn the pages in the history of vocal art. In those happy singing days of old, when "scientific methods" were unknown, it was easy to find singers able to interpret with success all operas, such as "Cenerentola," "Beatrice di Tenda," "Puritani," "Norma," "Don Juan" and many other works filled with vocal difficulties, like rapid diatonic and chromatic scales, fioriture, staccati, picchettati, etc. Today, notwithstanding the many books on the physiology of the voice, and hundreds of so called scientific teachers, it is hard to find a vocalist able to sing properly a diatonic scale. This is the truth. These statements are not made to arouse discussion, but merely to urge investigators to understand facts. Investigation will demonstrate the causes for the existing chaos and will reveal that the so called modern scientific methods are based on false foundations.

Many people are happy because a wonderful singer like Bonci will be here soon to demonstrate that without having devoted any time to studying physiological principles, he succeeded in becoming one of the greatest bel canto singers by following the old route of training under a competent master. By years of persistent study along the old traditional lines he arrived at the stage where he can sing everything from Pergolesi to Mozart, and from Bellini to Puccini.

Bonci is not a tenor robusto, who looks forward to impressing the public with his tonal sonority. He is a little man, but well proportioned and very elegant. At first his stature may occasion some surprise, but after Bonci has revealed his wonderful singing gift and the perfect use of one

of the sweetest voices with which nature ever endowed a human being, New York will rise up and proclaim him great. Bonci will seem a giant, and the public will think no more of height and weight.

Etelka Gerster, the celebrated soprano, in speaking of Bonci likened him to the famous Rubini. Another widely known prima donna, Lilli Lehmann, mentions Bonci in her book on "Singing and Singers" as an "exceptional tenor."

If some singers can claim to possess greater power than Bonci, he stands almost alone when it comes to the perfect use of his vocal organ and the true art of singing.

At the age of twenty Bonci entered the Rossini Conservatory of Music in Pesaro, and under the instruction of Professor Cohen made such rapid improvement that three years later he was appointed to the position of solo tenor at the Church of St. Maria in Lareto. There were many competitors for this position, for St. Maria's in Lareto is celebrated as one of the prominent churches in Italy, where the musical standards have always been high.

Bonci was still a pupil of the Rossini Conservatory when his fame as a great soloist at St. Maria's in Lareto spread over the country. Every Sunday the spacious and beautiful church was crowded with eager worshippers come to hear the "angel's voice," as the crowds called the young man's silvery organ.

After six years of hard training, Bonci completed his course of studies, and at that time he was engaged to sing the leading tenor role in Verdi's "Falstaff" at the Royal Theater in Parma. The audiences at this theater are considered among the most intelligent and critical in Italy. Bonci at the first appearance won a triumph, and he was immediately engaged to sing the title role in "Faust" at the Dal Verne Theater in Milan. From that the tenor ascended to La Scala, the great Scala, dreamed of by all European and American grand opera singers. At La Scala Bonci made such a success in "I Puritani" that after a few months his name was established as a celebrity all over Italy. It would require too much space to tell of all the ovations which the singer has had in the ten years since he made his operatic debut. It is sufficient to mention merely that Madrid, Lisbon, London, Paris, Vienna and Berlin have echoed the verdicts of the Italian cities. Today Bonci

is renowned wherever people know anything about opera. By special invitation of the Italian Government Bonci sang quite recently in Rome at the benefit for the Vesuvius sufferers, and the glory of his name drew an audience that piled up receipts hitherto unheard of in Italy. In recognition of the singer's kindness the King of Italy conferred upon Bonci the title of Commendatore della Corona d'Italia. This is one of the highest orders given to illustrious Italians. While Bonci was already a Chevalier in several orders, he is never called anything but "Bonci."

Last August Bonci sang at Ostend, and the extent of his success may be imagined when it is stated that he was at once re-engaged for the summer of 1907 at the fee of \$2,500 for every performance.

Those familiar with the inner circles of grand opera in this land declare that Mr. Hammerstein was fortunate on the day that Signor Carbone, the widely known singing master, and Bonci's exclusive representative in America, proposed Bonci's name to the manager, and finally secured for the impresario the engagement of the great tenor for the opening of the grand opera season at the New Manhattan Opera House.

Since that engagement was made Bonci has received from the manager of the Buenos Ayres Opera an offer of \$100,000 for forty appearances during the spring of 1907, but owing to the contract with Mr. Hammerstein Bonci was compelled to refuse the offer from South America.

Bonci is looking forward to his New York debut with great interest. He knows the American public to be most intelligent and refined. All who have the honor of the singer's acquaintance predict that he will be very happy in this country.

The great tenor is to make his debut in New York in Bellini's "I Puritani," an opera that has not been sung in the metropolis in many years, because there was no tenor to sing the difficult music. It is stated that, of living tenors, Bonci is the only one able to sing the score of this opera without transposing a note.

His coming of Bonci marks a new era in the annals of grand opera in the New World.

A. C.

### Beatrice Goldie and Her Pupils.

Beatrice Goldie, the singer, took up teaching some time ago, and this season has a number of progressive pupils at her studio-residence, 130 West Ninety-first street. Mme. Goldie has sung with many clubs and societies in New York and the West. Her book of press notices contains numerous complimentary opinions from widely known critics.

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**ALBERT ROSENTHAL THE 'CELLIST.**

San Francisco has furnished a large quota of musical talent among the hundreds of students who yearly make the pilgrimage across a continent and an ocean, to seek inspiration and development in an Old World atmosphere. Not all of these become famous, but just now the musical reputation of California is being splendidly sustained by Albert Rosenthal, a young 'cellist from San Francisco. For eleven years he has been steadily pursuing the art ideals he had set for himself, and his recent artistic efforts prove that he is nearing the goal.

The son of Marcus Rosenthal, one of the ablest lawyers in San Francisco, the boy—for he is still that in years—comes from a family which has always stood for culture and artistic pursuits. His uncle is the celebrated painter, Toby Rosenthal. That music was to play an important role in the boy's future was evident at the early age of eight. The decision was in reality brought to a focus two years later, by Ed. Schütt, the well known Viennese composer, who, after hearing the lad play, would not be content until he had persuaded the parents in choosing a musical career for their gifted son. As a result of Schütt's influence, the boy was sent to Hugo Becker, that prince of 'cellists, in Frankfurt, where he remained for seven years. His other schooling has been with Popper and Hekking, the two other eminent masters of his instrument.

He has an absolutely reliable left hand technic of real virtuoso quality; a flexible bowing, for which he has Becker to thank, and a big, full, rich tone, easily recognized as Hekking's contribution to his artistic equipment. His appearance on the concert platform is a very pleasing one. The best assurance of his future growth is his extreme modesty and ambition—two characteristics which ought never to be lacking in the make up of a great artist. From the time he commenced his serious study he always announced his intention of only going back to his San Francisco home after he had won a name and fame in Europe. That he seems in a fair way to do, his recent successful Berlin appearances having led to his engagement as solo 'cellist of the Dantzig Orchestra and of the first string quartet of that city. Concert engagements have come to him unsought, and with all this achieved at the age of twenty-one, one is safe in predicting a big future for him.

Appended are some of the latest criticisms of his Berlin concert, given at Beethoven Hall, October 1:

The violoncellist, Albert Rosenthal, of San Francisco, introduced himself most favorably with an interesting program of which he gave an excellent performance. The symphonic variations of Boel-

The violoncellist, Albert Rosenthal, from San Francisco, chose for his concert in Beethoven Hall a very interesting program, beginning with the Boellman variations symphoniques, which was followed by the d'Albert concerto in C. The second half of the program brought four smaller pieces of Bach, Popper, Dvorák and Davidoff. In the Boellman variations the concert giver displayed a virtuoso technic and beautiful rich tone. Mr. Rosenthal achieved a distinct and thoroughly deserved success.—Börsen Courier, October 10, 1906.

Albert Rosenthal, a young violoncellist from San Francisco, was heard in Beethoven Hall this week. The young artist, who was heard in the same hall last season, chose a program made up of Boellman's variations symphoniques, the d'Albert violoncello concerto in C dur, and smaller numbers of Bach, Popper, Dvorák and Davidoff. Mr. Rosenthal has worked with decided success toward bringing to a point of great perfection his very decided natural ability. His tone is large and broad and his technic reliable. His performance was both musically and technically a very fine one.—Börsenzeitung, October 4, 1906.



ALBERT ROSENTHAL.

mann and the d'Albert concerto gave the artist an opportunity of displaying a beautiful, expressive tone and a virtuoso technic. The impression was confirmed by the smaller numbers of Bach, Popper, Dvorák and Davidoff.—Otto Lessman, in the Allgemeine Musikzeitung, October 5, 1906.

**CONCERTS AND OPERA IN MEXICO.**

CITY OF MEXICO, November 1, 1906.

Gounod's "Redemption" was sung at the Spanish Casino recently. Justo Sierra, Minister of Public Instruction, was the guest of honor. The chorus, made up of 100 voices, pupils of J. M. Beristain, at the Conservatory of Music, sang remarkably well. The conservatory orchestra, under the baton of Professor Menessee, was likewise at its best. The solos were sung by Adreane Guichenne, Ignacio Lopez, Francesca Antitua and Rafael Lopez. The hall was filled by a fine audience and many declared it never looked more attractive.

The Barilli Opera Company, at the Arbeu Theater, is meeting with deserved success. The company is presenting grand opera as never before seen in Mexico. All the scenery and costumes are new and appropriate, and the principal singers are superior artists. This week the company has given "Samson and Delilah," "Fedora," "Condensation of Fausto," and Gounod's "Faust." "The Masked Ball" is announced for this date.

Maria Barrientos, the Spanish prima donna, made her appearance for the first time before a Mexican public on October 5, at the Teatro Principal, in the "Barber of Seville." Since that date she has sung in "Fedora," "Lucia di Lammermoor" and "La Sonnambula." Señora Bar-



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rientos is a great singer and is making a greater hit with the public than the famous Luisa Tetrazzini, who was here some months ago. But Barrientos' supporting company is not equal to the personnel of the Barilli company. On the nights when Barrientos sings parquet seats are worth \$8, and on the other nights only \$3 is asked. Barrientos is quite young. According to the local papers she was born in Barcelona in 1884, and made her first bow in grand opera in her native city in "L'Africaine," at the age of sweet sixteen. She is a pretty woman, and besides being an exceptional singer is a good actress.

The "Runaway Girl," with local talent was given at the Hidalgo Theater on the evening of October 25. The cast follows:

Flipper, a Chauffer.....H. E. Boucher  
Guy Stanley.....Harold Walker  
Lord Coodle.....J. E. Cates  
Prof. Tamarin.....W. Healey  
Sig. Poloni.....J. Lacoand  
Hon. Bobby Barclay.....J. H. Shearer  
Pietro Piscaro.....M. Turner  
Bocacio.....Waterfield  
Mr. Creel.....E. Jones  
Winifred Grey.....Mrs. J. J. Moylan  
Alice.....Miss Power  
Carmelina.....Mrs. H. Shearer  
Dorothy Stanley.....Miss Clinch  
Lady Coodle.....Mrs. Lampe  
Miss Smart.....Miss Ingals  
Agatha.....Phoebe Johnson

Ida Fitzhugh Shepard worked hard to make the performance a success. The proceeds were devoted to maintaining a dramatic club, which will, from time to time, take up the study of drama and light operas suited to amateur talent. All members are to be Americans or English, and all performances are, of course, to be given in English.

Mexico Musical is the title of a new music paper which has just made its appearance here. It is a monthly and

will be printed in Spanish and English, and will be devoted to concerts as well as the music trade. Its editor and founder is Dr. H. T. Stempel, formerly of Chicago. Tom Weston.

#### Hugo Kaun's New Vocal Duets.

The publishing house of Christian Friedrich Viewig, G.m.b.H., of Berlin-Gross Lichterfelde, has lately brought out some new duets for soprano and baritone, and mezzo-soprano and bass. They are:

An die Nacht.....Text by Martin Doelitz  
Erlöst.....Martin Doelitz  
Der Herzenschlüssel (in folksong style).....  
Minneregel.....Text by Milan von Sevelingen  
Liebesfrühling.....Text by Schenk von Limberg

As there is a scarcity of musical vocal duets, these interesting and effective songs by the well known composer will be welcome, both in the family circle and concert hall; more so, as they are well written for the voice, and present no great difficulties either for the singer or the accompanist.

#### Maconda Going South.

Mme. Maconda will leave New York for the South the end of next week, and on the following Monday, November 19, she will open her tour of concerts at Marion, Ala. The day after the celebrated soprano will sing at Mobile. On November 24 Mme. Maconda will be heard at Columbus, Miss., and on November 26 she is to sing at Athens, Ga. After the concert at Athens, the singer must hurry to catch the train, as she is booked for a concert in Jersey City, November 28. She is to close the month with an appearance at Detroit, Mich. Early in December she will sing in Philadelphia, Boston, Montreal and Quebec.

The Brussels String Quartet has been engaged for a series of concerts in Mexico, to be given in May and June, 1907.

The Nancy Opera was destroyed by fire a fortnight ago.

#### Second New York Symphony Program.

Camille Saint-Saëns having, for his first American appearance, inaugurated the winter series of the New York Symphony Orchestra, the second concerts of Walter Damrosch's organization will be given next Saturday evening and next Sunday afternoon (November 10 and 11), with the assistance of two more very attractive soloists. The first is Mme. Schumann-Heink, whose return to the concert platform has given pleasure to a great many metropolitan music lovers, and the second is George Barrere, who came from the Paris Opera a year ago to become Mr. Damrosch's solo flutist. The full program will be:

Symphony, No. 1, C minor.....Brahms  
Vittellia's Recitative and Air from Titus.....Mozart  
Mme. Schumann-Heink.  
Suite, for Flute and Strings, in B minor.....Bach  
George Barrere.  
The Erlking, Orchestrated by Hector Berlioz.....Schubert  
Death and the Maiden, Orchestrated by Felix Mottl.....Schubert  
Mme. Schumann-Heink.  
Symphonic Dances, Norwegian.....Grieg

#### Frieda Stender at the German Press Club.

The New York Staats-Zeitung of October 29 published the following criticism about Frieda Stender, the soprano, at the German Press Club:

In Frieda Stender, many of those present remember an old acquaintance in short dresses; today the twittering bird of days gone by has grown to be a young lady who has gone through a severe school of training and trials until she climbed to the height on which artists are standing, without losing the charm and flexibility of her voice. Having cast off all the impurities, Miss Stender's voice today is free and rounded, and her delivery has become artistic and noble. When the young lady in the near future goes on her concert tour, she is able to take away with her that feeling of assurance that is built on the foundation—"knowledge."

Miss Stender will sing on November 7 in Ottawa, and on November 12, in Quebec, on the same program with Hekking.

Alfred Grünfeld's new comic opera "The Belle of Fozar-ras" will be produced soon in Dresden.

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NOTE: EMMA SHOWERS appeared as Soloist at Gerardy and Marteau Concerts during past season, meeting with such success that she has been re-engaged in several places for a recital next season.

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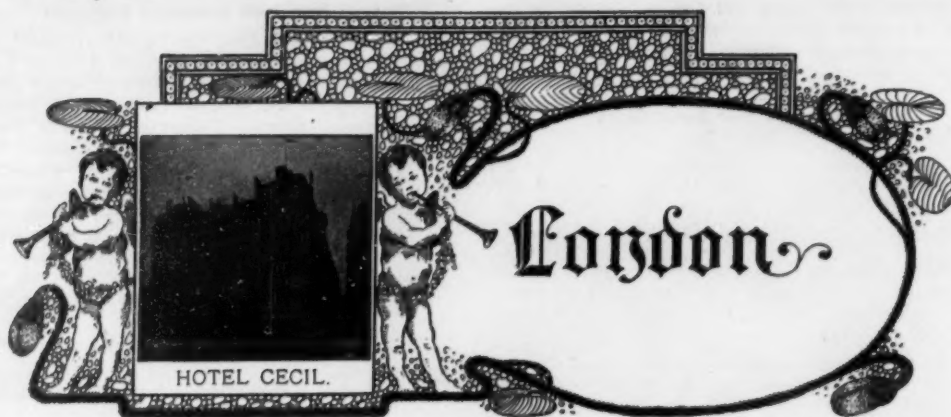
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HOTEL CECIL,  
LONDON, OCTOBER 24, 1906.

The "special recital" given by Lady Hallé and Leonard Borwick, on Friday afternoon, had not only great musical interest, but recalled memories of the days when the Monday and Saturday Popular Concerts were a species of national institution, and the modern orchestra had not yet supplanted in popular favor the more austere muse of chamber music. The program included three sonatas for piano and violin, in C minor by C. P. E. Bach, the early A major of Beethoven, the A minor of Schumann, and the rarely heard fantasia in C, for piano and violin, by Schubert. The sonata by C. P. E. Bach proved a deadly dull affair, and it is difficult to know why Lady Hallé played it. Its Old World formalism, unrelieved by any musical inspiration, made it insufferably tedious. The other works in the program were played with a classical restraint untinged by academicism, a sympathy with the composers and the authority of a vast experience in refreshing contrast with the self-conscious virtuosity of so many artists of the modern school.

On Saturday afternoon, Mark Hambourg and Busoni gave simultaneous piano recitals at the Queen's and Bechstein halls. By a curious coincidence they both played Beethoven's C minor sonata, op. 111, and the programs were so arranged that I was able to hear both artists in the same work. If Beethoven had been a Slav, Hambourg's performance would doubtless have been an ideal one. His interpretation seemed to be informed rather by the spirit of Tchaikowsky's "1812" than Beethoven's op. 111; a daringly original attitude which some in his audience were too conservative to accept. At the same time it is certain that Hambourg played the work exactly as he felt it, and he must be respected for having the courage of his convictions.

On the other hand, his performance of Schumann's fantasia in C gave general pleasure. Here is a work whose fiery romanticism and lyric beauty must make a direct appeal to such a temperament as that of Hambourg. Although his reading was, at almost all points, opposed to that which a whole generation of pianists have derived from Mme. Schumann, it made the most convincing appeal, by an imaginative power which never seemed foreign to the spirit of Schumann's music. Mr. Hambourg also gave the first public performance of Percy Pitt's fantasia in G sharp minor, an interesting and brilliantly written work which gained a prize in the composers' competition organized by the concert giver. The program also included a group of Chopin pieces, which were played while I was listening to Busoni in Beethoven's C minor sonata at Bechstein Hall. Busoni's performance

was distinguished by the ripe musicianship and technical skill, which have long since placed him among the great executive artists of the world. Nothing could have been finer than the contrasting effect of the Jovian thunder of the allegro and the Olympian serenity of the succeeding arietta.

A gifted violinist, Theodore Spiering, well known in Chicago and Berlin, gave a recital at Aeolian Hall on Monday. The program was unhackneyed, and included Max Reger's sonata in D minor, for violin alone; Ernst's ineffective and ugly arrangement of the "Erl King," also for violin alone, and Schumann's fantasia, op. 131. Mr. Spiering has a fine tone, and performs the most appallingly difficult technical feats with the ease of an accomplished artist. Also, as befits a pupil of Joachim, he has a broad and vigorous style. He was much applauded by a large audience, which included many well known musicians.

David Bispham writes me that he has lately returned from New York in order to produce the light romantic opera, "The Vicar of Wakefield," which has been written and composed for him by Lawrence Housman and Liza Lehmann, and which is already in active rehearsal. On November 19, Mr. Bispham will give a song recital at Bechstein Hall, and the program will include von Wildenbruch's poem, "The Witch's Song," to be recited by him to the music of Max Schillings, who wrote it for the great German actor Von Fossart.

At Covent Garden "Aida" was given for the first time this season on Wednesday last. There were two new comers in the cast—Mme. Scalar, as Aida, and Signor Franceschini, as Radames. Mme. Scalar is a genuine dramatic soprano, but her voice, although powerful and well produced, is somewhat hard, and she is overfond of portamento effects. She is a capable actress. Signor Franceschini, the new tenor, is a decided acquisition. He is a tenor robusto of the Tamagno school and the timbre of the voice reminds one at times of Jean de Reszké. As an actor he is somewhat tame. Mme. de Cisneros repeated her familiar impersonation of Amneris. She was in splendid voice and looked every inch a princess. In the fourth act she rose to great heights, vocally and dramatically, and the house recalled her again and again. She is considered the finest mezzo soprano now on the lyric stage.

On Saturday Suzanne Adams sang Gilda in "Rigoletto." The American soprano was not in her best voice, but she is such an established favorite here that the public didn't

seem to care and applauded her and Sammarco frantically at the close of the third act.

"Adriana Lecouvreur" was revived last night, and the cast contained three of the chief artists who originally sang in the opera when it was first produced in London—Mme. Giachetti, Mme. de Cisneros and Signor Sammarco. Tonight "La Bohème" will be repeated with Melba, and tomorrow there are two performances. In the afternoon Mme. Suzanne Adams and Signor Carpi sing in "Faust," which Percy Pitt conducts, and in the evening "Madam Butterfly" will be given. On Friday there is a fancy dress ball, and on Saturday Melba and Zenatello sing in "Faust."

A new symphony, "Les Hommages," by Joseph Holbrooke, will be produced at the Promenade Concerts on Thursday. The season of Promenade Concerts, though the great heat at the end of August exercised a bad influence at first, has been conspicuously successful, and one of the most striking features has been the enormously increased popularity of the Beethoven evenings.

Fritz Kreisler appears twice in London this week—once as a violinist, at the first of the Chappell ballad concerts, on Saturday afternoon, and once as accompanist (in which capacity he shines) at the concert of his pupil, Arthur Argiewicz, at Bechstein Hall, on Friday afternoon.

Particular interest attaches to the concert of Kate Eadie at Bechstein Hall on Monday afternoon, at which Muriel Foster makes her last appearance previous to her marriage.

#### OTHER LONDON NOTES.

The program for Ernest Sharpe's third recital, on November 12, should be of great interest to all Americans, as it consists entirely of songs by American composers—"Songs From the New World." There will be three groups of these songs, divided according to the nationality of the poets, the first group consisting of poems by American writers, the second by German poets, and the third by English poets, all of these words having been set to music by different American composers. This recital will be the third of the series that Mr. Sharpe is giving here, the first taking place on October 25, the second on November 1, and the third as stated above, on November 12.

Mr. Sharpe arrived in London from America last week and is to spend the winter in Europe, thereby disappointing many in Boston, who hoped that he would continue the interesting series of recitals he has been giving for the past two winters at his studio in that city.

Clementine de Vere is at present touring with the Moody-Manners Opera Company, and last week was in Glasgow, where she sang the part of Juliet in Gounod's "Romeo and Juliet," with great success. In addition to her performances in opera Mme. de Vere is booked for a large number of oratorio and concert appearances in the provinces.

Joseph Hollman, the cellist, has been heard at a number of recitals during his stay in London. Everywhere that he has played the enthusiasm has been marked and he has strengthened his position as a great artist. On November 10 he sails for America, where a tour has been arranged for him.

Ernest Van Dyck, the tenor, is to make an American concert tour this winter, beginning in January.

An American, Vernon d'Arnalle, appeared at Aeolian Hall last week and made a marked impression. His choice

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of songs and his manner of singing them was both interesting and effective. After the Brahms' group Mr. d'Arnalle sat down at the piano and accompanied himself to his own setting of "The Night Hath a Thousand Eyes." His second recital takes place this afternoon.

Two new violin concertos in B minor by Tivadar Nachez have just been published. They will be performed by the composer for the first time in London at the Philharmonic concert next May.

The Spanish pianist, Rafael Navas, who is to give a concert at Steinway Hall on Friday, was born in Malaga in 1885. He obtained the first prize for piano playing at the Madrid Conservatoire, and subsequently went to Paris, where he studied with Wager Swayne.

Arthur Catterall and Egon Petri, both of Manchester, who have recently appeared at the Promenade Concerts, were heard in a violin and piano recital at Steinway Hall yesterday afternoon.

The recital of works by modern American composers to be given next month by Miss Grainger-Kerr and Katherine Ruth Heyman, is under the immediate patronage of Mrs. Whitelaw Reid and Mrs. Webster Glynes.

Three strangers who have just appeared in three concerts at Bechstein Hall are Fraulein Laenen, pianist, from Brussels; Frau Engelen-Sewing, from Antwerp, and Kun Arpad, a violinist of twelve, from Budapest.

Playing hide and seek through the corridors of Albert Hall with one of his artists was the penalty Daniel Mayer had to pay for introducing the clever little Spanish pianist, Pepito Arriola, to the London public the other day. Mr. Mayer hopes, however, that this may not be taken as a precedent or the burden of a manager would seem almost too great. Mr. Mayer has a specially sympathetic way with children and enters into their little affairs with such spirit that they treat him as one of themselves. Mischa Elman is affectionately demonstrative with Mr. Mayer, who responds in a way that is very pleasant to see.

Norah Drewett will be in London again about the last week of November, when she will appear at a number of musicales. Early in December she plays at Maiden Bradley for the Duchess of Somerset at some musical evenings

that are to take place at the country residence of the Duchess.

Among the scholarships recently awarded by the Royal Academy of Music the Erard Centenary Scholarships for piano and harp were given to Norah M. Cordwell and Dot Lyons, both of London.

The music season in Bradford was opened last week by the Old Choral Society in St. George's Hall with a per-

Among the soloists of the evening the honors rested with Watkin Mills, whose rendering of the parts of Saul the persecutor and Paul the apostle was thoroughly dignified and impressive. His recitatives were dramatically declaimed and his airs were sung with all the fervor they would sustain, was the verdict of those present.

Next month, Gertrude Peppercorn leaves for Holland, where she is engaged to give twelve recitals. Subsequently she will pay a professional visit to several towns in Germany and will probably also play in Brussels. In December, when she returns to London, she will give a recital and play at one of the Sunday concerts before leaving in January for her tour in America, which will extend over a period of three months.

Brighton is to have much good music this season, Patti, Albani, Clara Butt, Kennerley Rumford, Lady Halle, Leonard Borwick and Mischa Elman being announced. Paderewski is also to be heard there in March. The Brighton Sacred Harmonic Society will have three concerts this winter, when Sullivan's "Golden Legend," Elgar's "King Olaf," Verdi's "Requiem" and Mendelssohn's "Hear My Prayer" will be performed.

When the Moody-Manners Company revived "The Merry Wives of Windsor" at Edinburgh last week Charles Manners was Falstaff, Zelig de Lussan sang Mrs. Page and Kate Anderson was Mrs. Ford. The opera was most enthusiastically received.

Half a dozen lectures on "Great Composers" are arranged to take place at Broadwood's, beginning late in this month. The lecturer, Mary Bloxham, has taken Weber, Liszt, Chopin, Rubinstein, Brahms and Tchaikowsky for her subjects.

Important things are happening to young Francis Macmillen just at present. On October 14 he "came of age," November 2 he is to give a farewell concert in London, November 13 he plays at Leeds, and on November 14 sails for America on the White Star steamship Cedric.

At his orchestral concert at Queen's Hall, on November 2, Henry J. Wood will conduct the Queen's Hall Orchestra. This concert promises to be a great success, and may be said to be Mr. Macmillen's "coming of age" concert. The program will include three concerts, the Brahms, the E flat



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major by Mozart and d'Erlanger's, which latter he expects to play often in America. Baron d'Erlanger will be present on this occasion, but will not conduct. This concert will be followed by several appearances in England, concluding on the evening of November 12 at the Haddock concert given at the famous Leeds Coliseum. These concerts are always sold out long before the evening, and as the hall seats 4,000 Mr. Macmillen will make his last English appearance before an enormous audience.

Mrs. Weatherley and her daughter, Ethel Weatherley, were "at home" to a few friends last Sunday afternoon. Miss Weatherley sang two dainty little French songs, one of them "Musette," by C. E. Borjon, arranged by Alice C. Buntin. This song bears the date of 1672. Horatio Connell sang a Brahms lied and "Ich Grolle Nicht" as a German group and then sang two of Mallinson's songs. Among those present were Miss Allport, Miss Niell Fraser, Mrs. A. C. Buntin, Mr. and Mrs. Horatio Connell, Miss Davis and Mr. Smith.

At the recital that Susan Strong will give about the middle of November she will be assisted by Francis Korby, her teacher.

Theodore Spiering left London the day after his second recital to pay some visits to friends in the country. On Saturday, October 29, he will play in Manchester with Leonard Borwick and Carl Fuchs. The encore that he played last Monday afternoon was a berceuse by Theodore Holland, a young English composer. Among those present at his recital were Mr. and Mrs. Fritz Kreisler, Mrs. Busoni, Francis Macmillen, Charles Macmillen and Mr. and Mrs. Bertram Shapleigh, all of whom warmly congratulated Mr. Spiering.

The first of a series of chamber concerts organized by the Strings Club was given on Monday night at Steinway Hall.

A quartet played a program of three concerted works, being joined in Dvorák's piano quintet by Fanny Davies.

The well known composer, Coleridge-Taylor, leaves for America on October 30. While there it is probable that a performance of his "Hiawatha" will be given under his leadership. He will be away about two months, returning to London before Christmas.

In addition to the Promenade concerts every evening, also orchestral concerts at Crystal Palace, Alexandra Palace, Caxton Hall and Royal Albert Hall, the following have appeared during the week:

Vernon d'Arncliffe, Dorothy Mogridge, F. Davies, Mrs. Julian Clifford, J. T. Hutchinson, Thomas Thomas, Marie Rose, Hamilton Harty, Frederick Dobbs, Arthur Catterall, Madame Le Mar, Maria Yelland, Carlos Sobrino, Herman Sandby, Leonard Borwick, Alfred Kastner, Mark Hambourg, Harold Wilde, Serge de Barincourt, H. C. Tonking, Mathieu Crickboom, Dora Eschely, the Nora Clench Quartet, Frederick Renalov, Honoria Traill, I. Schwiller, Kun Arpad, Henry Turpenny, Tita Brand, Frederic Austin, Albert Archdeacon, Mr. Lebell, Fanny Davies, Theodore Spiering, Darbyshire Jones, Ethel Leginka, the London Trio, Alice Lakin, Mrs. Digby Kentish, Harry Dearth, Mabel Bishop, Edith Kirkwood, Pepito Ariola, Egon Petri, Sarasate, Lloyd Chandos, Lady Halle, Albert Fransella, Cherniavsky Brothers, Helen Blain, Busoni, Henri Verbrugghen, Kate Brooks-Wood, Johanne Stockmarr, Frederick Fairbanks, Jenny Taggart, Theodore Spiering, Ellen Bowick, Alberta Flaisy, Louise Zimmermann, Frl. Laenen, Jacques Renard, Frau Engelen-Sewing, Violet Tatlow, Clare Hamilton, Mr. Defauw, Watkin Mills.

A. T. KING.

#### S. Coleridge-Taylor Concert in New York.

S. Coleridge-Taylor, the eminent English composer, will have the assistance of Lola Johnson, soprano; Harry T. Burleigh, baritone, and Felix Fowler Weir, violinist, when he gives his concert in Mendelssohn Hall, on Friday evening, November 16. Mr. Coleridge-Taylor will accompany the artists on the piano and will also be heard in several solos, the program being made up exclusively of his compositions.

#### HENRI VERBRUGGHEN'S CRITICISMS.

Here are some English press notices of Henry Verbrugghen, the eminent Belgian violinist, and leader and assistant conductor of the Queen's Hall Orchestra:

Henri Verbrugghen was the violinist. This eminent young Belgian instrumentalist fully maintained his reputation in the masterly performance of Wieniawski's "Legende," caprice, No. 13 (Florillo), "Caprice alla Saltarella" (Wieniawski), scherzo etude (Lauterbach), and Saint-Saëns' introduction and rondo capriccioso. His renderings were stamped with the master hand. Such playing has seldom been heard in Blackburn, demonstrating, as he did, a highly developed technique. The octave playing and complex effects of harmonies were brilliant while the tone was of considerable richness and purity. His reception throughout was of the warmest description.—*Lancashire Daily Express*, Blackburn.

The chief attraction yesterday evening was the young Belgian violinist, Henri Verbrugghen, a thorough master of his instrument, and a true artist. He took part in Bruch's D minor concerto and played as solos Bach's prelude in G minor. Paganini's caprice in E flat, and a charming composition entitled, "Hejre Katti," by the player's first master, Jeno Hubay. In his treatment of each of these Mr. Verbrugghen delighted his audience by the breadth and delicacy of his playing. He was the recipient of an ovation at the end of the concerto and again at the close of the solos.—*Evening Times*, Glasgow.

In Hubay's "Hejre Katti," Mr. Verbrugghen excelled himself, not only as a clever executant, but in his graceful and poetic interpretation of the music. He was vociferously encored but contented himself with bowing his acknowledgments—a wise and a generous subordination of self, considering the length of the program. M. Verbrugghen proved himself one of the foremost of modern violinists, and a return visit will be looked forward to with pleasant anticipations by those who had the pleasure of hearing his masterly performance on Tuesday evening.—*The Huddersfield Daily Chronicle*.

The honors were carried off by M. Verbrugghen, whose violin solos were characterized by great executive skill. He produced a beautifully sweet and pure tone, and played with deep artistic feeling throughout. His rendering of Vieuxtemps' concerto in D minor was a great musical treat, the "Andante Religioso" being given with special beauty and finish. Wieniawski's legende was a very charming effort, the smoothness and gracefulness of the portion with muted strings being received with evident appreciation. Without doubt the violin playing of Henri Verbrugghen was one of the principal features of the evening.—*Leeds Mercury*.



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## AMERICAN VIOLINIST SURPRISES PRAGUE.

Since the success of Jan Kubelik Prague has become the Mecca for violin students from all parts of the world, and quite especially from America. Of the hundreds that go to the Bohemian master, very few are ever heard of, however. An exception in this respect is Otto Meyer, a native of La Porte, Ind. As will be seen from the criticisms quoted below this young artist created quite a stir in the Bohemian capital. Young Meyer has been broad enough not to confine himself to any one school, and in this respect, too, he forms a notable exception to most of the English and American students who make a pilgrimage to Prague to worship at the shrine of Sevcik.

During the years of his residence abroad he studied first at the Hochschule in Berlin under the late Jacobson, a most excellent pedagogue; then two years with Sevcik and Suchy, Sevcik's right hand man; then he went to Brussels, where he attended the classes of César Thomson at the Conservatory; and he completed his violin education with Eugen Ysaye. It will, therefore, be seen that the youthful virtuoso's education has been singularly broad and complete. His preliminary studies were pursued in his native town under Victor Heinze. His advancement, however, was so rapid that he was sent to Bruno Kuchne, of Chicago, who used to call in his colleagues to hear his Wunderkind. His mother used to take him to Chicago to attend important concerts, and there, at an early age, he heard many celebrated artists.

Acquiring a thorough technic with the Sevcik method, the broad and plastic style of the Belgian school, the school that has turned out so many great virtuosos, such as Wieniawski, Vieuxtemps, Leonard, Musin, Thomson and Ysaye, was just what he needed to put on the finishing touches. Equipped as he was by long preparation, Otto Meyer quickly absorbed the distinguishing features of this school, namely, brilliancy, sweet singing tone, pose, and breadth of style.

The young artist has lately taken up his abode in Berlin, which city he intends to make his headquarters for some time to come. He has been engaged for a tour of France, and during his leisure will do some teaching.

Some of his recent criticisms are:

The soloist was Otto Meyer, the well known American violinist, who gave a most finished performance of the Mozart concerto in D. Mr. Meyer's treatment of this noble work was entirely individual. His tone is big and wonderfully expressive, and in the cantilena passages of the adagio he revealed a depth of sentiment almost Bohemian in its intensity. The orchestra under Zemanek followed every mood of the soloist with wonderful precision, and showed itself to be worthy of the task he set it. A very large audience was present, and the young artist was given many recalls.—Prague, Vinohrady Listy, March 17, 1906.

The "star" of the evening was Otto Meyer, a master pupil of

the great Sevcik. In the fourth Vieuxtemps violin concerto he revealed himself to us not only as a virtuoso but as an artist of the highest rank. His big soulful tone filled the hall with melody, and the beautiful adagio religioso was given with dramatic vigor and expressive breadth. Paganini's "Hexentanz," which followed, was a bravura achievement of the highest order, and proved Mr. Meyer to be a technician of rare gifts. The enthusiasm of the immense audience evidently inspired the young artist to his best efforts, and enjoyable indeed was his extemporaneous treatment of a group of Bohemian and American folksongs—his encore selection.—Prague, Narodni Listy, March 8, 1906.

After the Schubert Symphony came the event of the evening, the debut at these concerts of Otto Meyer, an American violinist. In the difficult second Bach concerto he revealed himself as a technician of high order, and may be considered as one of the finest representatives of the great Sevcik school ever heard in Tabor.



OTTO MEYER.

His work last evening places him in the front rank of present day violinists. The Bruch concerto is a work which calls forth all the resources of the modern virtuoso, requiring, as it does, great tonal breadth, combined with deep musical understanding. The artist met every demand to the entire satisfaction of his listeners. His tone is wonderfully round and full, and his absolute ease of execution even in the most intricate passages lends an additional charm to his playing. His reception at the concert last evening was most

enthusiastic, and after many recalls the artist favored his listeners with an encore, the stupendously difficult "Hexentanz," by Paganini, which is the ne plus ultra of technical virtuosity, and which, beneath his brilliant bow, seemed the very incarnation of the spirit of the great Italian.—Jiskra-Tabor, December 19, 1905.

Then came the event of the evening, the fourth Vieuxtemps violin concerto, played by Otto Meyer, an American artist pupil of our great pedagogue, Sevcik. Purity of style combined with keen musical insight are the principal characteristics of Mr. Meyer's work. His tone is virile, and he phrases in a masterly manner. In the second half of the program he joined forces with a fair countrywoman of his, Ethel Bankard, in Sarasate's "Navarre," and was also heard in another solo number, Paganini's "God Save the Queen" variations. Professor Sevcik considers Mr. Meyer to be one of his best pupils, and predicts great things for him in the future.—Dalibor Musikfrachblatt, Prague, March 9, 1906.

The same evening saw the debut of still another Sevcik pupil, Otto Meyer, of Chicago, U. S. A. His tone of velvet smoothness showed to perfection in Goldmark's violin concerto, and his ripe musicianship and charm made this somewhat lengthy work a musical delight from the first note to the last. The audience, which was very large, showed its appreciation of his efforts in a marked manner, and the young artist was given many recalls.—Teplitz Schöner Zeitung, March 3, 1906.

The soloist, Otto Meyer, of New York, was heard in two Paganini numbers, the D major concerto and the "Hexentanz." This young artist, who is a pupil of Sevcik, has still much to learn from an interpreter's standpoint, but his ease of execution won him a popular success with his audience, who were persistent in their demands for an encore.—Teplitz Nachrichten, March 3, 1906.

Mr. Meyer was especially effective in Paganini's "Hexentanz," in which he exhibited astonishing technical proficiency, but his best work was in the beautiful "Dunski," by Novotny, a composition calling for interpretive understanding of the highest order. Mr. Meyer's tone is mellow and his style refined. His success last evening was well deserved.—Dalibor Prag, March 9, 1906.

The soloist was Otto Meyer, an American pupil of our famous teacher, Sevcik. Mr. Meyer has concertized successfully in various other Bohemian cities, and his work last evening substantiates all that has been said of him in the press. There was much enthusiasm and many recalls for the young artist.—Vinohrady Listy, March 8, 1906.

## A Vienna Criticism of Germaine Schnitzer.

It is rather interesting to read the European comments on the playing of Germaine Schnitzer, the young Austrian pianist, who is coming to this country in January, for there is little about them to suggest that this artist is scarcely nineteen years of age. No mature artist could have her work accepted with more critical favor. The following excerpt is from the Wiener Mittags Zeitung, of Vienna:

"Her touch is charming and in all nuances equally beautiful. The audience received the sympathetic artist with reserve in the beginning, but, overcome by the effect of her rich virtuosity and her conquering temperament, called her repeatedly and enthusiastically before the curtain at the close. Mlle. Schnitzer can certainly be proud of this glorious success."

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PARIS, OCTOBER 22, 1906.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

The first of the Colonne series of orchestral concerts this season was heard yesterday afternoon at the Théâtre du Châtelet. The house was full, as usual, but neither the program nor the band came up to the standard Parisians have been accustomed to in past seasons—the first was not happily chosen and the second seemed to lack rehearsal and that smooth ensemble which results therefrom. It has frequently been pointed out in these columns how inappropriately placed piano accompanied vocal solos or operatic selections appear in an orchestral program, especially when there are so many fine orchestral works at hand from which to make selection, and yesterday's list of compositions offered at the concert proved once more the correctness of such criticism. In the strict sense or meaning of the term it was not a symphonic or orchestral concert, as will be seen from the program. Here it is: Symphony in D of César Franck; "L'Amour du Poète," Schumann, sung by Felia Litvinne; scene from Wagner's "Siegfried," Madame

Litvinne and Herr Burgstaller; another from Saint-Saëns' "Hélène" and a new composition by the young author of "La Cabrera," Gabriel Dupont, entitled "Les Heures Doleuses"—truly named "doleful" hours.

The Conservatoire concerts have not yet been resumed. Those of the Lamoureux Orchestra are postponed until the return of that organization to the city.

The Sunday orchestral concerts of Le Rey were resumed yesterday at the Marigny under their new name of "Association des Nouveaux-Concerts populaires," with Fernand de Léry as conductor. The program comprised "Le Roi d'Ys," Lalo; symphony in D of Beethoven; fantasia for piano and orchestra, A. Duvernoy (soloist, Mlle. Lamy); suite, by Guiraud; ending with a vocal quartet from Bizet's "La Jolie Fille de Perth."

A new hall is to be opened for concert purposes November 6 in the Rue Caumartin, No. 25, and the program promises, for the first time in France, the "Serenade" of Sir Edward Elgar. The name of this new hall will be Euterpeia.

The Société Philharmonique, directed by MM. Rey and de Morsier, presents the following splendid scheme of con-

certs for the season 1906-7: November 14, 17, 18, the Joachim Quartet; November 27, Marie Delna and Reynaldo Hahn, with the Société d'Instruments à Vent; December 4, Madame Durand, Gabriel Fauré and the Quatuor Capet; December 11, Harold Bauer and the Quatuor Hayot; December 18, MM. Cortot, Casals and Thibaud; January 29, Charles W. Clark and the Quatuor Sevcik; February 19, Madame Illyna, A. Reisenauer and Fritz Kreisler; March 12, MM. Goll and Jan Kubelik (sonatas). In April a little pianistic festival for the great Francis Plante and other masters of the keyboard, the first séance presenting Plante, Risler and Cortot; the second, Plante, Diémer, Pugno and Delafosse. These two concerts will have the assistance of an orchestra under direction of M. Widor. The foregoing list of virtuosi is certainly an attractive one.

It is announced here that Ernest van Dyck, the Wagnerian tenor, has been appointed professor of singing at the Flemish Conservatory of Music, where he will take the higher classes, and that his duties are to begin as soon as the appointment has been signed by the Government.

Cécile Thévenet has made a tremendous "hit" as Carmen at the Paris Opéra-Comique, taking the public by storm. The press is unanimous in praising this artist for her beauty of voice and person, her originality of conception of the character, her force and captivating temperament, etc.

Albert Spalding, the American violinist, is in Paris, en route for London, where he will give four concerts—October 31, November 13, 28 and December 14—with the Symphony Orchestra.

Frank King Clark announces a course of twelve lectures on "Wagnerian Music Drama," to be delivered at the Frank King Clark studios, by Edward Falk, late kapellmeister of the Karlsruhe Grand Ducal Court Opera. These lectures will be given on Thursday evenings, beginning November 1.

Courbet painted a portrait of Berlioz which Berlioz would not have. The reason was that the artist persisted in entertaining the composer by singing his own compositions to him during the sittings, and by inviting Berlioz to adopt them as subjects for popular music. Berlioz at first treated this as a joke, but afterward, seeing the perfect good faith of the painter, he made up his mind that he had an idiot to deal with, and was easily persuaded by his wife, who was herself a dabbler in art, that the portrait was no good. Oddly enough, this very portrait now

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ranks as a masterpiece of the painter's. It is a three-quarter length, the black hair long and flowing, and the neck encircled by a voluminous cravat.

This morning the funeral services were celebrated at the Church of Saint-François de Sales over the remains of Mme. Charles Gounod, widow of the illustrious composer of "Faust" and "Roméo et Juliette," who died here (at Auteuil) in her seventy-seventh year.

The services were conducted by her son, Jean Gounod, and five grandsons. Among those present at the services were M. et Mme. Ludovic Halévy, Mme. Alexandre Dumas, Camille le Senne, Mme. Edmond About, Victorien Sardou, Gabriel Fauré, Jules Claretie, Jean de Reszké, M. G. Hue, le Comte et la Comtesse d'Harcourt, besides many non-professional people.

Another musician's death announced is that of Léon Gastinel, who has died at Fresnes-les-Rungis, aged eighty-three years. Léon Gastinel, a musical composer of much erudition, had been a pupil of Halévy at the Conservatoire. In 1845 he obtained the Prix de Rome and later entered the Opéra-Comique as first violinist. He gave to the theater "L'Opéra aux Fenêtres," which had lively success and passed beyond the confines of his native State and more recently a ballet, "Le Rêve," composed on a Japanese fantasy. His productions were more numerous, however, in the field of melodies and symphonic writing. Deceased was a man of great talent, but success was often denied him because of his extreme modesty in claiming his rights.

Paul Seguy has resumed his class and private lessons in singing, dramatic action, etc.

Annie Caroline Clark, who studied with Frank King Clark all of last year, has just been appointed head of the vocal department of the Randolph Macon College at Lynchburg, Va., one of the largest colleges for women in the South. Before coming to Mr. Clark, Miss Clark (who is the possessor of a beautiful high soprano voice) had had several years' successful experience as a teacher. She is admirably equipped for her new position.

Ruth Martin, a lyric soprano, who has been studying for several years in Paris, sailed on Saturday last aboard the Holland-America liner Ryndam for a short visit to her family and friends in the States.

Sebastian B. Schlesinger, the song writer, has returned

from his holiday, spent at Homburg and Wiesbaden, to his apartments in Paris.

The piano school of Lucien Wurmser reopened on the 1st inst., with two new branches of study—ensemble play-



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ing, four hands and two pianos, and sight reading. This school has "branches" in all the provinces of France.

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I've watched the ladies on the beat;

Such Hosiery, such Hosiery!

"Each pair a dream, each dream a prayer  
For winds that blow and sky that's fair;  
May I forever stand and stare—  
Such Hosiery!

"Oh! Flatiron's memory bless and burn,  
To open-work and drop-stitch turn,  
I size each pair and strive at last to learn  
Which pair to chase, Gee Whiz—  
Which pair to chase!"

The death is just announced of M. Vinentini, the scene director and for many years a member of the staff of the Paris Opéra-Comique. Too late for particulars in this letter.

#### CONCERTS ANNOUNCED IN PROVIDENCE.

PROVIDENCE, R. I., November 2, 1906.

Rosenthal will come to Providence November 15, and in the evening of that day give a recital at Infantry Hall.

November 22 is the date of the first concert by the Boston Symphony Orchestra, in Providence.

As an extra concert the Arion Club will produce "The Messiah," with Madame Rider-Kelsey, Gertrude Edmunds, Kelley Cole and Frederic Martin as the quartet of soloists.

Harriet Eudora Barrows will give a song recital in Providence, November 29, assisted by Helen Allen Hunt, contralto, of Boston.

The Schumann Quartet, consisting of George F. Wheelwright, first tenor; Irving F. Irone, second tenor; L. Phillips Shawe, first basso; Robert L. Spencer, second basso, will be heard at several autumn concerts.

Henri J. Faucher, the violinist, who has engagements to play in Boston, Philadelphia, New York, and several Canadian cities, gave a recital, Monday evening of this week, at East Greenwich, R. I.

Franklin Wood, basso, was the soloist at the first concert of Deutsche Gesellschaft, November 1.

Edith Chapman Gould, the well known soprano, has been engaged to sing at the Oratorio Society concert, which is to be given in New York on December 4, and also with the Cecilia Society, of Boston, on February 26.

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**"CONCERNING VOCAL METHODS."**

(Third Paper.)

Before proceeding further with this subject of voice building I desire to repeat what I stated in my previous writings and to emphasize the assertion that the practice of trying to control or place a tone directly through some specified kind of respiratory action is not the best way to proceed with a pupil at the beginning.

The following illustration, while not directly in correlation to breath control in vocalization, will, nevertheless, serve as an object lesson: The cornetist is not concerned about the action of his diaphragm while sustaining the ones he is producing; his acquirement of good breath control depends upon a correct focusing of the sound waves through the proper adjustment of his lips to the mouthpiece of his instrument much the same as the singer's breath control is dependent upon concentration or economy in voice placement. To be sure, the respiratory action in vocalizing and performing upon the cornet are widely different, yet the principle is practically the same; in either case a correct placement is the basis of respiratory control. The method of procedure, then, with a vocal pupil at the beginning should be the selection of vocalizes, the practice of which will not in any way disturb the involuntary action of the respiratory muscles, so far as the consciousness of breath action goes; all the pupil need remember is "to breathe deeply and offer no resistance either to the inhaling or the expelling of the air, to attack at once and concentrate the mind upon the quality and character of the tone instead of upon the mechanical movements which produce it."

From a strictly educational point of view our methods of voice training are, in many respects, sadly deficient in progressive qualities; then again, aside from what we term legitimate vocal training there are numerous theories, devices, fads, inventions, etc., known to the profession, which have not the slightest relation whatever to common sense voice culture principles, and which upon careful investigation would seem, to an evenly balanced mind, nothing less than freaks of the wildest imagination, resultant from disordered mental conditions. It is not, however, my business as a vocal teacher to enter into details regarding these erroneous features of voice instruction, and I will be content to leave the subject of vocal malpractice to those who are organizing a movement for investigation along this line.

I will now proceed to explain my views regarding the educational features of vocal methods in general and point out some of the results, attending our efforts as voice teachers. What percentage, let me ask, of singers who have taken vocal instruction for three or four years, whose technic and general musical attainment would compare favorably with the proficiency of instrumentalists of equal experience? How many of these singers are able to sing at sight, a song, anthem, Te Deum or cavatina without the aid of an instrumental accompaniment? We naturally expect instrumentalists to be good musicians, and why should not vocalists have musicianly attainments as well? The singer is simply but performing upon another kind of an instrument from that of the violinist, but the violinist has an advantage over the vocalist, inasmuch as he relies upon his own ability instead of being obliged to be accompanied by some one at the piano; his technic, tone quality, sight reading, etc., have all been developed hand in hand (as the saying goes), and this is in truth an educational process, while the systems generally used in vocalization are deficient in these qualities.

If singers could learn how to vocalize as intelligently as the instrumentalist plays the music set before him how different would be the existing conditions; what a millennium for the organist, chorister and conductor. One

of the greatest difficulties in the way of progress is found in the fact that we have, in vocal music, no recognized standard or system of instruction which will command universal approval. The reason for this is apparent in the absence of all unity of purpose in the vocal profession. We seldom, if ever, visit the studios of our fellow teachers and know comparatively little of the methods they employ, and as a rule we do not take the trouble to investigate.

Artists, painters and sculptors are in the habit of visiting each other's studios and taking note of progress being made along their respective lines. Principals and teachers in our public schools and other institutions of learning have regular meetings and visiting days, when they discuss vital points in educational work. Physicians and surgeons are in daily consultation over complicated cases, but who ever heard of a vocal teacher calling another into consultation over a pupil whose case he did not quite understand. Furthermore, I will venture to state that there have been times in our experiences when a word or suggestion from another teacher of experience might have been of untold benefit in helping to overcome the obstacle which confronted us.

On the contrary, nine-tenths of all vocal teachers isolate themselves. We sit in our studios, year after year, each and every one of us imagining himself or herself to be the only real thing in the profession. The pupils of A will absorb his ideas, and if he sings a considerable portion of the time the pupils will adopt his mannerisms.

The same will be true of the pupils of B and C. In short, a dozen pupils, each taking from a different teacher, will each have a different way of vocalizing—tone placing, breathing, attacking, sustaining, enunciating, phrasing, etc., all of which is known by the name of "my method," and how could we expect it to be otherwise, since every teacher works in his own little rut, being too egotistical to visit another studio for the purpose of learning a few things; likewise afraid to invite another teacher to examine our work for fear that the visitor might pick up a few of these inspired ideas and profit therefrom. This, in brief, is the situation along the line of vocal teaching today, and it is no small wonder that our so called methods are deficient in practical educational ideas.

S. C. BENNETT.

Schillings' "Moloch" is to be given at Vienna in November.

**Mrs. Clifford Williams Studied With Sbriglia.**

Mrs. Clifford Williams, the coloratura soprano, remained abroad until the middle of September, studying a part of the time with Sbriglia in France. This eminent teacher was complimentary in speaking of the beautiful quality of this American singer's voice. While in Europe Mrs. Williams lived in a musical atmosphere, meeting often at the chateau of Sbriglia at Reinvelles, near Paris, a large number of noted opera and concert singers, who were studying at the same time with him. Mrs. Williams teaches two days a week at the Gardner School, on Fifth avenue, and she also has some private pupils who come to her studio-residence at 463 Central Park West. The singer is available for concerts and recitals, and also for club musicales.

**Kneisel Quartet Program.**

The Kneisel Quartet will give its opening concert at Mendelssohn Hall on Tuesday evening, November 13, with Dr. Otto Neitzel as the assisting soloist. The program will be as follows:

Quartet, in D minor.....Schubert  
Piano and 'Cello Sonata in C minor.....Saint-Saëns  
Quartet, in A major (first time).....Gliere

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## KANSAS CITY.

KANSAS CITY, November 2, 1906.

One of the interesting musical events of the week was the song recital given by Mabel Haas-Speyer last night. Mrs. Speyer had not been heard here for several years, although at one time one of the leading vocalists of the city. She was assisted by A. Masino, flutist, and Jennie Schultz was accompanist. The following program was given:

Song of the Page, Huguenots.....Meyerbeer  
Three Songs—  
When the Springtime O'er the Hills is Seen, Frühlingszeit.....Lassen  
Lullaby, Wiegenlied.....Lassen  
Summer Evening, Summerabend.....Lassen  
As When the Dove Laments Her Love, Acis and Galatea.....Handel  
Spring.....Henschel  
Cavatina, Queen of Sheba.....Gounod  
Summer, L'Ete.....Chaminade  
Midday in the Village.....Goring Thomas  
May Day.....Walthew  
Meeting and Parting.....Hildach  
(Commen and Scheiden.)  
Aria, from Magic Flute, with Flute Obligato.....Mozart

Edward Kreiser, organist, will play a concert at the Kansas Institute for the Blind, in Kansas City, Kan., on November 4, and will give his eighty-eighth organ recital at the Grand Avenue Methodist Church Sunday afternoon, November 11, and has been engaged to give a lecture recital at Stephen's College, Columbia, Mo., on November 12.

It is announced by Manager Shouse, of the Convention Hall, that the manager of Leoncavallo has canceled his Kansas City engagement.

Mrs. S. S. Gunlach, soprano, has taken the place of Pearl Collins in the Lyric Quartet.

Rudolf King, pianist, will give a lecture recital in Fredonia, Kan., November 8, under the auspices of the Ladies' Musical Club.

Jennie Schultz's study class will hold its first meeting of the season at her studio next Wednesday afternoon. The class will this year take up the study of Italian opera.

Allee Barbee is visiting friends in the city this week, but will return to Chicago again soon, and will take up a course of study at the Chicago Musical College, of which Dr. F. Ziegfeld is president, and he is much interested in Miss Barbee's voice.

Martha Fontaine, who has been spending about a year in California, has returned to this city, and will have a studio in the University Building.

May McDonald, of the Busch Pianists' Club, is to give a recital November 15, and will be assisted by Helen James and Miss Brooks. Jennie Schultz will be the accompanist.

Mrs. T. F. Wheat, of El Paso, Tex., is in Kansas City, studying organ with Edward Kreiser.

Frederick W. Wallis, baritone, is to give a song recital in Warrensburg, Mo., the evening of November 23, and the afternoon of November 24.

Ruby Merrell, pupil of Emily Standeford, will give a MacDowell recital November 12 in the Athenaeum rooms of the University Building.

The Kansas City Musical Club is reporting a very satisfactory advance sale of seats for the concert of Louise Homer, to be given November 8. Mrs. E. C. White is to play the accompaniments, except when Mr. Homer presides at the piano while his wife sings a group of songs of his composition.

M. A. Lenge, leader of the orchestra at the Orpheum Theater, has the sympathy of his many friends in musical

circles, an account of the death of his mother, Mrs. Catherine Lenge.

Marion Cawley, pupil of Rudolf King, will give a piano recital on November 7, and will have the assistance of Mr. King.

Jennie Schultz, who is a great admirer of Mme. Homer and acted as her accompanist when she sang here several years ago at the May Festival, has arranged to take her pupils in a body to hear Mme. Homer next week.

Ethel Lee-Buxton, soprano, pupil of Mrs. G. W. Hawes, will be tendered a benefit concert the evening of November 23 at the Academy of Music. The assisting artists will be Ethel Patton, contralto; Georgia Tripp, soprano; Ed. Chaffee, basso; Gertrude Concannon, pianist, and Mrs. E. C. White, accompanist.

The Wylie String Quartet will play the introductory music for the lecture of Elbert Hubbard, of Roycroft fame, on November 7.

The first rehearsal of the reorganized Philharmonic Choral Society, under the direction of Carl Busch, was held last Monday evening, and rehearsals will be held each Monday evening in future. The membership is already 120, and is limited to 150, so it is expected that the organization will be completed at a very early date. H. Uebelmesser is secretary.

Mrs. W. J. Logan, of 1609 Minnesota avenue, gave a pupils' recital last Saturday, ten pupils taking part.

Pupils of Sue Drogmund gave a recital last Tuesday at her studio, 2411 Norton avenue, eleven taking part in the program.

Yvette Guilbert and Albert Chevalier furnished a very pleasant evening's entertainment at the Convention Hall last Tuesday. Their train was late in arriving, and the audience was kept waiting for nearly an hour.

The Lyric Quartet and the Wylie String Quartet next Sunday begin a series of concerts at the New Casino. These concerts are to be an hour in duration, beginning at 3 p. m., and will continue each Sunday until May 4. The following program will be performed next Sunday:

String Quartet, in G minor, principal movement.....Grieg  
Song of the Vikings.....Fanning  
Mixed Vocal Quartet.  
Fantasia Appassionata, for Violin.....Viouxtemp  
Mr. Wylie.  
Marire, for Contralto with Violin.....Papina  
Miss Catron.  
Spanish Dance, for Piano, Quintet.....Moszkowski  
Peasants' Wedding March.....Soderman  
Aria, It Is Enough, from Elijah.....Mendelssohn  
Mr. Wallace.

F. A. PARKER.

## Vincenzo Stea to Play With Creators.

Vincenzo Stea, the pianist, will play with Creators at the Hippodrome Sunday night, November 11, a Norwegian dance and one of his own compositions. The artist has a fine reputation in his country, and his admirers predict that he will win success in this land.

## De Fonteynes, French Baritone, in South Carolina.

Leon de Fonteynes, the French baritone, appeared last week at concerts in Columbia and Charleston, S. C., winning success in both places. He is an artist of rare ability, as was shown by his singing of numbers from "Faust," "Pagliacci" and "Traviata."

## Emma Showers to Begin Tour Friday.

Emma Showers will begin her concert tour on Friday evening, November 9, at Harrisburg, Pa. During the next two weeks she will be heard at Williamsport, Jamestown, Utica, Fitchburg, Mass., Portland, Me., and St. John, N. B. The young pianist is to play for several clubs.

## Brooklyn Music Notes.

A feature of the Reformation Celebration at the German St. Petri Church, Bedford avenue, near De Kalb, John J. Heischmann, D.D., pastor, October 31, was the playing of the brass septet from the Wartburg Orphanage, accompanying the chorals.

Mrs. M. Rogers-Fischer, contralto, of 611 Rogers avenue, Flatbush, Brooklyn, is highly recommended as church and concert singer.

Scott Wheeler, organist of Plymouth Church, gives the second in his series of four organ recitals on Thursday evening, November 8.

Frederick H. Bateman has been appointed pianist for the Church of Our Father, Brooklyn. He is capable, not content with knowing the piano only, but is developing himself in the study of harmony.

Harry Perine has been appointed director of the music at the Willoughby Avenue Chapel of the Congregational Church, Samuel Warner King, pastor. November 4 the congregation and Sabbath school united in presenting a testimonial to Horace Gulick, who, after twenty years' service, is to resign his position.

"The Holy City," by Gaul, was given at the Clinton Avenue Congregational Church, Brooklyn, October 28, with the solo quartet, octet and chorus, under the direction of the organist, F. W. Riesberg. The congregation was the largest assembled there in some years, and many warm words were said of the excellent work of the new choir.

## The York, Pa., Oratorio Society.

YORK, Pa., November 3, 1906.

The York Oratorio Society, which for the past four seasons has scored musical triumphs in this city, will again be heard during the early part of February in Mendelssohn's "St. Paul." Joseph Pache, of Baltimore, will again conduct the society, and he has predicted at this time even a more successful concert than the society had ever taken part in.

Several weeks after the organization meeting the membership had reached 200, and the directors of the society decided to limit the same to 250 voices. The society enjoys the distinction of being financed and directed by York's exclusive set. Many of the members are the leaders of York's smart society.

Who the soloists will be for the forthcoming concert has not been decided upon. Professor Pache will visit New York soon, when contracts will be closed. There is some talk of again securing the Pittsburgh Orchestra as an afternoon attraction.

## Distinguished Guests at the Hotel Victoria.

Among the recent guests at the Hotel Victoria were Captain Pfester, naval attaché of the Italian Embassy, Washington, D. C.; Captain Blackwood, from the Danish West Indies; Count Moltke, of the Danish Legation at Rome, Italy; Maurice Crowin, the European juggler; Victorius Flons, from San Salvador; Baron Kuesbeck, of Germany, accompanied by his brother from Mexico; Rear Admiral Reiler, United States Navy.

## Kellert Brothers to Appear Jointly at Carnegie Hall.

Ralph Kellert, the young violinist, who has just returned from abroad after three years' study in Belgium, and his brother, Mitchell, the pianist, who has been studying with Mark Hambourg, will make their first New York appearance at Carnegie Hall, Tuesday evening, January 22, with Walter Damrosch and the New York Symphony Orchestra. In the meantime they will tour through various parts of the country. As they are Canadians, great preparations are being made for their concerts in the principal Canadian cities.

Heinrich Zoellner's "The Sunken Bell" will be given this season in Elberfeld.

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# SAINT-SAËNS, MASTER MUSICIAN.

THE GREAT COMPOSER-PIANIST ACHIEVES A TREMENDOUS TRIUMPH AT HIS AMERICAN DEBUT.

On Saturday evening and Sunday afternoon, Camille Saint-Saëns, one of the world's great composers, made his debut as a pianist at the opening concerts of the New York Symphony Orchestra, under Walter Damrosch.

Saint-Saëns' debut as a composer had been made here many years ago (although this is his first visit to America), for his works have figured prominently and popularly on our programs almost as many decades as the oldest musical inhabitant has been going to concerts in New York.

THE MUSICAL COURIER has from the first been a constant admirer and advocate of the Saint-Saëns muse, and, unlike the New York daily papers, did not wait until 1906 in order to recognize and proclaim the great French composer as one of the music monarchs of all time. The symphonies of Saint-Saëns, his operas, his songs and oratorios, his piano, violin, cello, and chamber music works, and symphonic poems, were all reviewed at length by THE MUSICAL COURIER as they appeared, and instantly hailed as significant and permanent contributions to the classical music literature.

Saint-Saëns' supreme command of form and style has never been mistaken in these columns for "imitativeness," and his miraculous mastery of the technique of composition has never been alluded to as "fatal facility." The readers of THE MUSICAL COURIER, therefore, have long ago fixed for themselves Saint-Saëns' high position in art, and through this paper they are thoroughly familiar with his long and surpassing activities as composer, pianist, organist, critic, litterateur, philosopher, traveler and dilettante in science, playwrighting, poetry and acting. It is also generally understood by the well-informed that Saint-Saëns was the first French composer who won recognition for his absolute music beyond the confines of his own land. Previous to the advent of Saint-Saëns, France had been looked upon, musically, merely as the country that had put all its creative force into opera, from Lully to Gounod.

Appreciating all these circumstances, and realizing the fact that Camille Saint-Saëns was seventy-one years old last month, it is easy to understand the royal reception accorded the venerable hero of music when he was escorted onto the stage of Carnegie Hall last Saturday evening by Prof. Samuel Sanford, of Yale College. The orchestra jumped to its feet and sounded a long and lusty fanfare, Walter Damrosch waved his baton and beamed with pride and veneration, while the audience rose in the boxes and parquet seats, waved hats and handkerchiefs and programs, and applauded and cheered and shouted as the erect, dapper, smiling, white-gloved and faultlessly attired figure on the platform bowed its acknowledgments to the right and to the left, to the boxes and galleries, to the musicians, and to Damrosch for the several minutes during which the ovation thundered through the house.

It is true that a smile was on Saint-Saëns' lips, but there were tears in his eyes, and in those of many of the audience. Saint-Saëns did not know before how much he was loved by the American public.

As soon as the tumult had subsided somewhat, the guest of the evening seated himself at the piano and played his "Africa," a fantasia on African themes, for piano and orchestra. The piece is simi-

lar to Liszt's Hungarian fantasy in idea and treatment, and is fully as picturesque and effective as that famous composition. Saint-Saëns' orchestration suggested eloquently the atmosphere and color of the Orient, and was of that same gossamer fineness which has come to be recognized as one of the peculiar marks of his genius. The piano part

of security which emanates only from an artist who is master of his instrument and of the music he plays. In Saint-Saëns' performance it was not only the fluency of his fingers, the lightness of his wrists, and the infallibility of his attack which conquered his hearers, but also the beauty of outline and proportion with which he expounded the music, and



CAMILLE SAINT-SAËNS.

made frankly for display, a circumstance not at all strange in a composition designed as a vehicle for a soloist.

As a pianist, one must perforce speak of Saint-Saëns in superlatives. The only traces of age in his playing are its sublime repose, maturity, and musicianship. He gives the hearer that grateful sense

of security which emanates only from an artist who is master of his instrument and of the music he plays. In Saint-Saëns' performance it was not only the fluency of his fingers, the lightness of his wrists, and the infallibility of his attack which conquered his hearers, but also the beauty of outline and proportion with which he expounded the music, and

in early life to devote himself solely to a virtuoso career. He would have been, today, to the piano what Sarasate is to the violin. However, Saint-Saëns resisted, and he became a greater man than any mere reproductive artist could ever hope to be.

In two shorter works for piano and orchestra (written originally as solo pieces and, if report speaks true, scored for orchestra shortly before the beginning of the American tour), Saint-Saëns shone as a salon player par excellence. His runs purred with lightning rapidity and crystalline transparency, his tone assumed the many tints of the rainbow, and he threw himself into his task with all the vim and dash and humor of the youngest piano virtuoso of them all.

The audience was wild with delight at both concerts, and nothing sufficed them but endless bows and acknowledgments from the master, and an encore given only when further resistance seemed useless.

The Saint-Saëns debut was in every sense of the word a complete and resounding triumph.

Under Walter Damrosch's leadership, the orchestra gave a finished performance of Saint-Saëns' delicate "Le Rouet d'Omphale"; Georg Schumann's spirited "Liebesfrühling" overture, and Beethoven's "Eroica" symphony. The last-named was an exceptionally impressive piece of work, big in plan, sympathetic in spirit and convincing in execution. The orchestra seemed singularly fresh, enthusiastic and vital.

The complete program of the two concerts is appended herewith:

Overture—"The Springtime of Love"....Georg Schumann  
"Africa"—Fantaisie for piano with orchestra: Saint-Saëns  
(First time in New York.)

Played by the composer.

"Le Rouet d'Omphale"—Symphonic poem....Saint-Saëns  
(a) Allegro Appassionato.....Saint-Saëns  
For piano with orchestra.

(b) "Wedding Cake"—Valse caprice.....Saint-Saëns  
(First time in New York.)

Played by the composer.

Symphony No. 3 ("Eroica").....Beethoven

THE demand for this paper this season both on the part of readers and advertisers surpasses that of any previous similar period in the twenty-six years or nearly twenty-seven years of its past experience, and can be gathered by a careful observation into its pages. To enlarge the paper still more would make it nearly impossible to produce it in time for delivery to the news company and the mails, and hence it is compulsory to keep it within bounds as near as possible in conformity with its present dimensions. The great aim has been to condense the articles into the smallest possible limit, and that alone has been a most difficult piece of technical newspaper work. It might be suggested to those to whom reference is made in these columns that they will fare much better by having short and crisp notices published regarding their affairs, because the public will not read long articles anyway, and the short, expressive, condensed article at once attracts attention because of its brevity. Those who believe in having long analyses printed about their doings and their work will not get any such results as those who believe in the brief, pointed statement. This is a fact gathered from an experience of a quarter of a century.

MARK HAMBURG has just begun the best engagement of his career. From London comes the news that he is to marry Dorothy, daughter of Sir Kenneth Muir-Mackenzie. THE MUSICAL COURIER herewith extends congratulations.

## TWO LECTURES ON "SALOME."

There will be a lecture on Strauss' "Salome" by Dr. Otto Neitzel, at Mendelssohn Hall, Thursday afternoon, November 8. Dr. Neitzel is one of the most commanding figures in the modern musical world, and has achieved exceptional distinction as a composer, pianist, critic, teacher, musical historian and lecturer on the science and esthetics of the tonal art. Whatever Dr. Neitzel has to say on Strauss' "Salome" may be accepted as the authoritative word on the subject, and as its true analysis. Being a successful opera composer himself, and a splendid pianist as well, Dr. Neitzel is in a position not only to speak as an expert on the methods and material of Strauss, but also to illustrate practically on the piano all the chief melodic, harmonic and thematic peculiarities of "Salome." He has heard the opera repeatedly abroad, and is not only an ardent Strauss admirer, but also his intimate friend, and will have much to tell that is the authoritative utterance of Strauss himself on his "Salome."

Another lecture on the same subject is announced by one of the local daily newspaper critics. It will follow Dr. Neitzel's by about two weeks. The critic in question also has unusual qualifications as a lecturer on the subject, chief of which are these:

He is an expert on marine matters and one of the best yachting reporters in the country.

He is not and has never been a practising musician.

He cannot demonstrate at the piano.

He has vilified, ridiculed and abused Strauss' music for years, to such an extent that the composer refused to meet him when he was here some years ago.

He has never heard "Salome."

Question: Who wants to hear a critic lecture on an opera which he has never heard? What can he know about it? Being an admitted opponent of Strauss, is he lecturing on "Salome" because he admires it, or because he wishes to make money out of the present interest in that work?

## MARITIME MUSICAL NEWS.

Arrived: Ossip Gabrilowitsch, Dr. Otto Neitzel, Andreas Dippel, Anton Hekking, Marie Rappold, October 30, all on steamship Kaiser Wilhelm der Grosse; Emma Eames, November 3, on the Lorraine. Arthur Hartmann, November 3, on the Augusta Victoria. Due (November 13, on the Kaiser Wilhelm II.): Enrico Caruso, Geraldine Farrar, Carl Burrian, Riccardo Stracciari, Berta Morena, Kirkby Lunn, Anton von Rooy. Due (November 17, on the Savoie): Lina Cavalieri, Pol Plançon, Bessie Abott, Marcel Journet.

## LATE BERLIN CABLES.

BERLIN, November 4, 1906.

Rudolph Ganz made a tremendous hit in Tschai-kowsky concerto and d'Indy symphony for piano and orchestra. Composer conducted. Great triumph.

ABELL.

## JONAS IN BERLIN.

(By Cable.)

BERLIN, November 6, 1906.

Alberto Jonas, in first Schumann recital ever given in Berlin, made profound impression and scored enormous success last night. Numerous recalls and encores.

ABELL.

THE Boston Symphony Orchestra will bring its new conductor to New York this week and introduce him to the metropolitan public. Dr. Muck has

chosen for his opening program (Thursday evening, November 8, at Carnegie Hall), the same numbers with which he made his initial bow in Boston: Beethoven's fifth symphony, Wagner's "Faust" overture, "Siegfried Idyll" and "Meistersinger" prelude. The matinee concert, on Saturday afternoon, November 10, will offer this program: Brahms' first symphony, "Oberon" overture, Strauss' "Don Juan" and "Freischütz" overture.

## POETRY WITHOUT A LICENSE.

THE MUSICAL COURIER seems to have sent the poetical germ traveling through music land. If any more like the following are sent to this office, rhyme will be barred forever from these cadenced pages:

DANA, Ind., October 26, 1906.

To The Musical Courier:

If you can find a convenient little place please have the extreme kindness to insert the following:

"There was a woman in Indiana  
Who wanted her son to play the piano.  
So nervous was the lad,  
And his technic so bad,  
That in order to get rhythm  
A duet was given.  
The mother, a non-progressor,  
Sent word to the professor  
That as her son had to play alone,  
She had rather he would learn  
'Home, Sweet Home.'"

P. S.—This is one of the many instances of the every-day life of a music teacher in the Hoosier State.

Yours for music,

C. M. MacFALL.

THE department "What the Jury Thinks," the most successful series of articles ever run by THE MUSICAL COURIER, will not be resumed this winter. The purpose for which the department was started has been accomplished to the entire satisfaction of everyone concerned, and thus the further publication of the "Jury," while doubtless amusing, would consume too much space which THE MUSICAL COURIER needs for newer and more vital musical issues. If all music criticism in the metropolis has become more or less discredited in the process of weeding out the incompetent portion, no one regrets such a state of affairs more than THE MUSICAL COURIER itself, which herewith offers its sincere apologies to the very few innocents who were perforce made to suffer with the guilty.

## GABRILOWITSCH OPENING.

(By Telegraph.)

PORTLAND, Me., November 6, 1906.

Gabrilowitsch opened season here at City Hall last night before big audience and aroused much enthusiasm ending in an ovation. Morning papers praise him without limit. Argus says: "This young Russian giant among pianists comes back greater and broader and proclaims his Chopin as incomparable in dignity and pathos." Daily Press says: "He began his American tour with a triumph which will be but the prelude to a succession of ovations. In 1901 he was a remarkable pianist, but Portland could not then compare him to Paderewski, who had played here a number times. Last night Portland surrendered its all and Gabrilowitsch may henceforth count this his domain."

S. O.

THE New York Times prints a picture of Ysaye and says that he is "the Belgian violinist who will tour America with Mme. Melba." This is knews.

KOCIAN, the one time rival of Kubelik, arrived last Saturday on the Kaiserin Augusta Victoria, to fill an engagement in vaudeville.

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The SUPPLEMENTARY Entrance Examinations  
Will be held as follows: SINGING, PIANO, ORGAN AND ORCHESTRAL INSTRUMENTS, November 19th (Monday), 10-12 A. M., 2-4 P. M.  
ORCHESTRA (Instruction Free)—November 19th (Monday) from 2-4 P. M.

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For further particulars address THE SECRETARY, 47 West 25th St., New York City





When THE MUSICAL COURIER representative found Ossip Gabrilowitsch last Wednesday morning at the Hotel Astor, he was neither playing



GIACOSO AND BOITO.

Chopin, reading Tolstoy, nor talking philosophy, three diversions of which he is exceedingly fond.

The matinée maidens will be horrified to learn that Ossip was discovered in the hands of the barber!

Yea, verily, a baby bib surrounded his neck, and on his head he bore a crown of soap.

"Are you having your hair cut?" he was asked.

"No—only a shampoo," answered the Russian pianist, apologetically. And A. M. Wright and H. L. Mason, of the firm of Mason & Hamlin, stood near to see that the shears did not diminish the hirsute strength of their Samson of the piano.

"What do you think of American art?" began the interviewer, who asked the question because he thought it would sound well.

"The shampoo is a distinctively American art," answered Gabrilowitsch, "and lunch is another. Let us have lunch."

By this time the barber had finished his tonsorial ministrations, and he turned over to the interviewer a slim young man of about twenty-eight, medium in height, elegant in attire, and possessed of not more umbrageous adornment than is very common at this football period of the year. Gabrilowitsch is easy in manner and polished and pleasant in address.

"Russki Populsky?" ventured the interviewer.

"Never mind," replied Gabrilowitsch; "speak English. I prefer it to any other language." The reason was apparent before the conversation progressed much further, for he masters our tongue thoroughly, and speaks it as fluently as he does French, German, Russian, Polish and other languages of which Americans have heard.

"How long do you intend to stay here?" Gabrilowitsch was asked.

"Just as long as the American public shows a liking for my presence. I am engaged for forty con-

certs, lasting until February 15, but my manager tells me that there are between sixty and seventy already booked, consisting of recitals and appearances with the orchestras."

"Shall you play with orchestra in New York?"

"With the Philharmonic, and with the Boston Symphony Orchestra."

"Which concertos have you selected?"

"The Chopin in E minor and the Brahms in B flat, but I may change my mind. I am looking forward with especial pleasure to playing under Safonoff."

"Do you know him?"

"Yes, indeed. I've played at his concerts in St. Petersburg and Moscow, and we are good friends. I consider him one of the great conductors of the world. He is a temperamentalist as well as an analyst, and therein lies the secret of his great command over his audiences. Pianists like to play with him, because he feels every nuance of their performance and even anticipates some of them, as it were. He is a fine pianist himself, you know; was a pupil of Leschetizky, and made extended concert tours in Europe with Davidoff, the great Russian 'cellist. As I was saying, when a conductor both feels and thinks, then he is bound to do work that will stir. Mahler is another genius of the baton. I am making a special study of conducting."

"You conducted some concerts in Berlin last year. Was that merely a passing fancy or do you intend to devote much of your time to the baton?"

"I shall do as much conducting as I possibly can, without taking too much time from my piano. I love to handle an orchestra, and the reception I got in Berlin went far to encourage me in the belief that I have something to say to the public with a baton. Last year I led only Russian music. Next spring I shall conduct Brahms at concerts of my own in Berlin, Paris, and possibly London, in commemoration of the decennial of Brahms' death."

"Is Brahms your favorite composer?" asked the interviewer, feeling as though he might just as well query: "What breakfast food do you prefer?"

"Gabrilowitsch answered the question like the cosmopolite, man of broad culture, and thorough musician which he is. "How can I have a favorite composer, when all the composers have written so much beautiful music?" he said.

"You speak of Mahler as a conductor. Do you not consider him a composer?"

Gabrilowitsch slapped his knife and fork on the table, sat upright, and took a long breath before answering. Here was a chance shot in the dark, and it had made a palpable hit! Now for a tirade delivered with true Russian vehemence and candor!

"I consider Mahler," said Gabrilowitsch, "one of the greatest composers we have had, and certainly the greatest living today. Such strength, such invention, such melody, such sincerity!"

"Greater than Strauss?" interposed the recorder quickly—and now it was his turn to hold his breath.

"Yes," said Gabrilowitsch, "and I have no objection to your saying so in print. Of course, I do not underestimate Strauss' importance, but what I value before all things in a composer is sincerity—sincerity of purpose and expression—and in that regard I place Mahler infinitely higher than Strauss. Mahler writes nothing merely for effect. He voices his inspiration exactly as it comes to him, and says neither more nor less than is absolutely necessary to transfer his thought to paper. Some of his ideas are grandiose and others are less so, but all of them are spontaneous and they are Mahler. The musical images he evokes are absolute, and not tonal annotations on philosophical books, paintings and novels."

"You say that Mahler does not change his original conceptions, that he gives his music to the world—"

"Ah, I see what you mean," interrupted Gabrilowitsch quickly. "Let me explain. I would not imply that Mahler is a hasty composer, and open to

the same reproach so often applied to men like Rubinstein and Tschaikowsky. They threw their thoughts on paper as quickly as they conceived them, and then had not the patience or the will power to resist the publisher who pleaded at once for the manuscript. Mahler finishes his work in his mind down to the last details before he actually writes it, and therein he is like Beethoven, who sometimes waited ten years or even longer to conceive a theme which he felt was lacking in a certain work. Of course, every composer cannot work that way. For Tschaikowsky and Rubinstein it was just as well to be hasty. If their music had been written differently it might never have made the success it achieved."

"But would it not have lasted longer, perhaps?"

"Perhaps—but Tschaikowsky is lasting very well at the present time, don't you think?"

"Then, in your opinion, he is doomed to oblivion?"

Gabrilowitsch took a long sip at his tea. "Time alone must decide that," he said.

"You used to love the Tschaikowsky concerto, judging from the way you played it, and Rubinstein's in D minor, too."

"I do not play them as often as I used to," replied the pianist significantly. "However, don't imagine that I do not like music which is frankly meant to appeal to the senses rather than to the intellect. There is Moszkowski, for instance. I have never wavered in my admiration for his piano works. The G flat etude, the barcarolle, his concerto, the valse, the minuet, those are all masterpieces of their kind."

"It has been suggested by Moszkowski admirers that his is the best piano music written since the time of Chopin."

"Let us say since the time of Liszt," corrected Gabrilowitsch quickly.

The talk drifted into other channels. The interviewer asked: "Do you expect a revolution in Russia?"

"Do I expect one?" repeated Gabrilowitsch, and he laughed, but not merrily. "That is a question



MASCAGNI LEADING AT MILAN.

which I am asked over and over again, in Berlin, in Paris, in London, here. It shows how little the foreigners understand Russia. The revolution is on now. It is being fought at this very moment. Every hamlet in Russia is under martial law. If an officer does not like the hat you have on, he may

have you seized, and shot within five minutes. I was in Russia two months ago. It is terrible. Let us talk of something else. Have you read any of the new Russian authors, Andreieff, Nevtojewsky, Lougovoi?"

"I've read Gorki. What do you think of —"

"Ah! I know, I know. That is another topic I cannot discuss with you. Gorki is a friend of mine. We were neighbors in Russia only last year."

"It's two o'clock," admonished Mr. Mason, "and at three we leave for Boston. Gabrilowitsch opens in Portland, Me., on November 6, and there are just a few things to be done before then, such as introducing him to the Mason & Hamlin concert piano, for instance."

"We have already met and I have been conquered," paraphrased Gabrilowitsch.

The luncheon broke up, and THE MUSICAL COURIER representative discovered that he had left his food untasted. Gabrilowitsch's piano-playing is not the only thing about the man which holds an audience.

Recent new piano compositions received at this office are "Three Mazurkas," by Amilcare Zanella; "Marche Mignonne," "Lullaby" and "Humoreske," by Eugenio Pirani; "Valse Mignonne," by Gustav L. Becker, and "Colori e Timbri," a set of twelve pieces, by Romeo Gerosa.

The Zanella style of music making is involved and not particularly melodious. The mazurkas are two mastodonic. Pirani is always graceful and finished in his piano works. This set of three belong to the kind known as "instructive pieces," and while they are not ambitious they appear at least to be useful. Gerosa has not much to say, but he says it with imposing musical diction. His twelve numbers reveal skillful musicianship and an earnest desire to escape commonplace methods of expression. It is doubtful whether pianists would care to do more with "Colori e Timbri" than merely read the two volumes at one sitting and then never look at them again. Becker's "Valse" is a dainty bit of music which makes a popular appeal without being banal, and is not difficult enough to damage its sale seriously.

Daniel Bloomfield sends this jest:

Customer (to department store pianist)—Do you play Chopin?

Ragtime Pianist—What's the tune of it?

The two illustrations in this instalment of "Variations" represent Mascagni in the act of leading the monster band at the Milan Exposition, and Arrigo Boito in the act of being sorry that he ever threatened to write an opera on the subject of "Nero." The Italian press is treating him as Tartarin of Tarascon was treated after his announcement that he would go lion hunting in Africa. The unhappy composer's companion on the picture is Giacosa, the librettist, who died recently in Milan.

Richard Watson Gilder has put forth a readable little volume of poems called "A Book of Music." Why should not a poet call his verses music when some of our symphonic compositions are called poems? What Mr. Gilder hears when he listens to music he records with the poet's ear, and his impressions are worth reading. For instance, this is what the last movement of the "Pathétique" symphony suggests to him:

When the last movement fell, I thought: Ah me!  
Death this indeed; but still the music poured  
On and still on. Oh, deathlier it grew  
And then, at last, my beating heart stood still—  
Beyond all natural grief the music passing,  
Beyond all tragedy, or last farewell,  
Then, on that fatal tide, dismayed I felt  
This living soul, my own, without one tear,  
Slowly, irrevocably, and alone,  
Enter the ultimate silence and the dark.

The book contains also poetical tributes to Rubinstein, Paderewski, Wagner, Essipoff, etc.

Once upon a time Rosenthal strolled into a Vienna concert hall where a new composition by Robert Fuchs was being performed. During the intermission the composer met the pianist and asked him how he liked the opus. Paraphrasing the well known German folksong, Rosenthal sang: "Fuchs, das hast du ganz gestohlen." The composer's reply is not at hand.

Henry T. Finck's cry has at last been heard. Fritz Scheel will play Bruckner's fourth symphony and Liszt's "Tasso" at the fourth pair of Philadelphia Orchestra concerts this week.

Some one said sacrilegiously that Saint-Saëns' music is a mixture of Bach and Offenbach. For shame!  
LEONARD LIEBLING.

#### ALL HONOR TO THE HOUSE OF KNABE.

Unquestionably, the advent in this country of Camille Saint-Saëns is one of the most important and interesting events that have thus far transpired in the history of music in the United States. The very fact of the mere presence of one of the greatest living composers and a man who has stamped his impress upon the music of Europe during the last thirty or forty years, is in itself an impetus and a source of esthetic advancement which will be felt by the country for years to come. It is the moral effect produced through the presence of such a personality and the atmosphere that is created which exercise a powerful effect upon the advancement of art, leaving aside entirely Saint-Saëns' productions and his direct personal influence while here. Adding these, it will be readily understood that the visit becomes an historic occasion in the musical life of the nation.

While the advent of pianists and virtuosi is unquestionably a matter of tremendous import not to be underestimated, yet there is a particular identification with certain interests, which is inevitable because of the conditions and circumstances surrounding the concert business of the United States—a business that necessarily creates division and factional conditions preventing an even and general effect.

It seems impossible for any piano artist to come to the United States, or, in fact, to play anywhere, without the co-operation of a piano manufacturer. There are no agents who can possibly take the risk to exploit a pianist, because, in the first place, the cumbersome instrument is very costly in its transportation and in its handling in traveling through the country, and, in the next place, the other expenditures necessary for a tour add hundreds of dollars to each recital and its costs. Therefore it is always the piano manufacturer who is requested to co-operate in the exploitation of a pianist.

As a matter of course, in the competition that exists, the great pianists suffer from the compulsory exercise of business prejudice and there can be no opportunity whatever for a general unification of sentiment. But in the case of a great man like Saint-Saëns, who stands above mere virtuosity, who is a composer of universal grandeur, whose reputation has its guarantee of immortality, whose works have for years been on the classical programs of Europe and America, and whose influence has long since had a direct effect on all European musical conditions, as well as on the United States, there can be no division of sentiment because of any local or of any particular individual interests. His works necessarily place him beyond the reach of such distractions.

However, even such a great man as Saint-Saëns could not have come to the United States merely on the strength of his reputation to demonstrate before us some of the particular qualifications that entitle him to public performance, without the assistance of some institution, or organization, or firm willing to undertake so great a task.

In this instance the people of the United States

are under particular obligation to the house of William Knabe & Company. It is this firm that has undertaken to introduce to the people of the United States the great French composer; it is this firm that has demonstrated its desire further to continue its participation in the artistic development of the nation through music; it is this firm that has taken the risk and assumed the responsibility associated with enterprises of that kind, in order to introduce to the people of the United States, before it was too late, the personality of Camille Saint-Saëns.

This is not the first time that the firm of William Knabe & Company has shown an artistic inclination of such high altitude. Years ago, it was through the assistance of the firm of William Knabe & Company that the great Tschaikowsky was enabled to visit the United States. It was a similar impulse that induced the Knabe house to identify itself with that profound artistic event, the effects of which are still felt. The personal introduction of Tschaikowsky to the people of the United States, at the time of the opening of Carnegie Hall, stamped the event in itself with a grandeur far beyond that which the ordinary dedication of a music hall would have signified. The very spirit of the great Tschaikowsky still hovers in that hall and will never be dispelled from it. In fact, Tschaikowsky's compositions in this country derive a considerable amount of their publicity from the fact that he was here himself; he was associated with music here for the time being and he was in touch with the musical life of the people for a while. The effect of such movement is eternal. And so will this be the case with M. Camille Saint-Saëns. His visit to the United States will be felt for all time. It will be known as one of the red letter events, one of those movements that give new impulse to the art and that invigorate it and make its progress more pronounced and definite.

Under the peculiar conditions of the concert field of this country and the method of musical public performances, it would have been actually impossible for Tschaikowsky to have come, and actually impossible for Saint-Saëns to have come without the assistance and the moral aid of some firm or institution, and in both cases it was the house of William Knabe & Company that was identified with these movements. To that firm the people of the United States are, therefore, under deep obligations for the privilege given them to meet in the flesh two of the world's greatest art kings.

The liberality disclosed is merely an incident, for down deeper than all this is the evidence of an artistic spirit which is a guarantee for the future and an indication that William Knabe & Company is determined to aid with all its power in the advancement of the highest forms of musical art in this country.

OWING to the non-arrival of the new orchestral parts for the revised edition of the Schytte concerto which Rosenthal intended to play this evening, he has substituted for that work the Liszt concerto in E flat.

#### Musical Malapropisms.

NEW YORK, November 6, 1906.

To The Musical Courier:

While perusing this week's musical papers I came upon two spelling freaks, which to the French and Russian student, are especially jarring. There is now in America a man spoken of as Mons. Saint-Saëns, and a few months ago, there was one designated as Mons. d'Indy. Now, we ought to use one language or the other, French or English, and not to select such an obsolete form as Mons. when abbreviating the word Monsieur. If you want to be French, just print M., the only correct abbreviation; if you want to be English, print Mr.; but for goodness sake discard that American contrivance, Mons.

You could just as well write Ma. for Master, He. for Herr, Si. for Signor, Se. for Señor, etc., ad fin. How would Ma. Elgar or Ma. Sousa look in a foreign paper?

Now, do you know that there is no such thing as an H in the Russian alphabet, so much so that a Russian has to spell Heidelberg as Geidelberg, and Herzen as Gerzen, etc. Then, whence "Lhévinne"? Very truly yours,

ANDRÉ TRIDON.



## NEW PUBLICATIONS.

**The Paganini System of Violin Instruction by Robert E. Walker.**

Robert E. Walker, of Paterson, N. J., has written and now publishes a treatise on Paganini's secret of the violin, which is a marvel of conciseness and completeness, and which portends to be nothing less than the original secret of the violin, whereby Nicolo Paganini obtained his marvelous mental command and technical mastery over that instrument.

In a narrative of remarkably sustained power, he sets forth in detail the perfect violinistic attributes of Paganini; and in this article—clear and clean cut like a diamond within its setting—is embedded the complete and perfect system of instruction for bow instruments, which is destined to exert the greatest influence on the future study of all instruments of this class.

The merits of this system are fittingly expressed, only in superlatives, by its author, who says: "It is a colossal conception, and is destined to revolutionize the study of bow instruments, being equally applicable to the violin, viola, cello, or double bass.

Mr. Walker, the author, also presents as further evidence the following extract from an old biographical record concerning Paganini:

"In reference to the extraordinary and unprecedented mastery he obtained over the violin, his friend Schottky affirmed that Paganini possessed a musical secret by means of which a pupil in three years would acquire a conception of the capacities of the instrument. Paganini himself declared it to be a fact that he possessed this secret, and that Gaetano Ciandalli, of Naples, was the only person acquainted with it. 'After long and severe studies, and the ordinary methods, Gaetano,' says Paganini, 'arrived only to a mediocre perfection on the violoncello. I professed much friendship for him, and gave him my secret. In three days he was another person. The sounds which he drew from the instrument, and his movement of the bow, were much better than before.'

"Paganini promised that he would one day initiate the public in this mystery."

It has been conjectured, says Mr. Walker, that this mystery related to the manner in which Paganini accorded his violin, but as he never made his secret public, it is considered by many violinists of the present day that Paganini's pretensions may have been more or less vain.

Paganini's contemporaries were divided in their opinion concerning him. Some considered him to be a trickster, a charlatan; others believed him to be 100 years in advance of his day as a violinist and as a musician.

Mr. Walker's treatise, however, conclusively shows the great "wizard of the bow" to have been in advance of any day or age that did not possess his secret.

This system, as formulated by the author, is a most extraordinary and surprising thing. There is no work like it as a practical solution to the difficulties of bow instruments. He claims it reduces the science of instruction for instruments of this class to a basis as exact and progressive as mathematics. It is complete, both as to premise and sequence—each deduction it contains may be regarded as

logically incontestable; while, as a theory, it reaches down to the bedrock underlying the foundations of all instruction for instruments of the viol tribe.

In its application the system is a final analysis of bow instruments and of the entire literature of such instruments. Perhaps the most striking feature of the treatise is its brevity. And as the system is complete, its value is much greater than if it contained a thousand tedious pages.

"When we remember," says Mr. Walker, "that the violin is the king of musical instruments, the leading solo and orchestral instrument, the most difficult instrument on which to acquire and maintain proficiency, and that the complete mastery of this instrument is the most difficult task undertaken by the human intellect—then, and then only, can we realize how great an achievement is attained by this treatise."

In conclusion the author says: "The work is the most distinctive ever written on this particular subject—sensational, spectacular, it may seem, but tremendously practical—a veritable secret of the ages concerning bow instruments."

**Gracia Ricardo Song Recital.**

Gracia Ricardo was the singer elected to give the first song recital in New York for the season of 1906-1907. This interesting event took place at Mendelssohn Hall, Thursday afternoon, November 1, before a numerous and distinguished audience. Miss Ricardo was heard in a program made up of favorite arias and songs of the classical, romantic and modern schools. It was an extremely interesting list. Miss Ricardo possesses the essentials of a recital singer. Her voice is true, sweet and flexible, and it must be said in justice to her that there are very few singers of any nationality whose diction equals hers in the four languages. It is reported that Miss Ricardo is an American, and if this be true, she is still more to be commended for her clear enunciation of the French and German. Her Italian likewise was far superior to the studio standards that prevail and are accepted in this country. It was good to hear the two songs by Franz and three songs by Brahms—two composers that have been neglected in the past season or two. It was in the graceful, fluent music like the "Nina" aria by Pergolesi and "Der Nussbaum" by Schumann that Miss Ricardo's voice seemed at its best. However, as Miss Ricardo sang "L'Absence," by Berlioz, and the aria from "Le Cid" with such excellent French and intelligent conception of dramatic music, it is better to defer making positive statements regarding her talents and voice. In judging a new singer it may be well to follow Robert Schumann's advice regarding a new composition. The great romanticist advised listeners not to form hasty opinions after the first hearing. Some of the greatest singers this age has heard had a sorry time of it at the beginning of their careers. Just wait, until Emma Calvé and Jean de Reszké write their reminiscences. This was Miss Ricardo's program:

Canzonetta, Nina	Pergolesi
Recitative, Aria, Giunse alfin il momento, Figaro	Mozart
L'Absence	Berlioz
Recitative et Air, Pleurez mes Yeux, Le Cid	Massenet
Auf dem wasser zu singen	Schubert
Gretchen am Spinnrad	Schubert
Nussbaum	Schumann
Röselin	Schumann
Er ist's	Schumann
Sterne mit dem goldenen Füschen	Franz
Verlass mich nicht	Franz
Immer leiser wird mein Schlummer	Brahms
Schwesterlein	Brahms
Weges Liebe	Brahms
Farwell	Patrick O'Sullivan
The Old, Old Song	Patrick O'Sullivan
(Songs in manuscript dedicated to Mme. Ricardo.)	
In the Night	Frank Van der Stucken
Sweetheart Mine	Frank Van der Stucken

**Important Concerts in Detroit.**

DETROIT, Mich., November 5, 1906.

Henri Ern, the great Swiss violinist, has just been booked to appear with Mme. Gadske at Detroit on November 12, and at Purdue University on a course with Mme. Schumann-Heink, the Kneisel Quartet, etc.



Lillyn Sheila Powell, the Celtic soprano, who will tour America the present season, has been engaged to sing at the Detroit engagement of Camille Saint-Saëns, on December 5. Miss Powell will sing some of the distinguished French composer's best known works.



Press notices of Mr. Ern read:

Every one who had the good fortune to attend the violin recital at St. Peter's Cathedral, in which Henri Ern appeared, must have been delighted to hear an artist of such great renown. We were literally carried away from the first, and have immediately predicted a great future to our young countryman. His very strong personality reminds one of his great teacher, the celebrated Joachim. The same power of tone, the same delicate shading and purity of style.—Genevois, Switzerland.

In order to become a great artist, one must be able to sing on the violin and preserve a perfect intonation. Henri Ern possesses the two masterly qualities in the highest degree; his phrasing is broad and expressive, his tone powerful and at the same time of exquisite sweetness.—Journal de Geneve, Switzerland.

Having the advantages of combining the Belgian school with that of Joachim, the playing of this young violinist, not only for the power, the delicacy of his bowing and his brilliant technic, but also for a style full of passion and tenderness.—Journal Suisse, Switzerland.

Miss Powell has likewise won favorable opinions from a number of critics. A few paragraphs follow:

Lillyn Powell, the soloist, has a voice of great melody and fine flexibility, which she uses to admirable advantage. Her rendering of the old Irish ballads was particularly effective and showed her voice splendidly. The act was applauded again and again, until the stage manager was compelled to drop the curtain in order to allow the performance to proceed.—New York Morning Telegraph, November 22, 1905.

Lillyn Powell, a pleasant revelation in the stage singing line, set every toe tapping when her magnificent soprano rendered the "Kerry Dances." Miss Powell not only sings—she acts, and she has that necessary touch that makes the Irish heart realize its own.—New York Evening World, Monday, January 16, 1905.

Lillyn Powell sang many Irish airs, and she scored a decided hit. She has an excellent voice and the reception that greeted her singing was genuine.—Brooklyn, N. Y., Daily Eagle, November 21, 1905.

Lillyn Powell, the gifted young Celtic soprano, who is soloist with the "Band," proved herself one of the foremost exponents of Irish ballad singing.—Brooklyn, N. Y., Citizen, November 21, 1905.

With the musicians was Lillyn Powell, a young woman gifted with a splendid voice.—Brooklyn, N. Y., Standard Union, November 21, 1905.

Lillyn Powell, the soprano, sang Irish ballads with much feeling and was heartily enjoyed.—New York World, November 21, 1905.

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# BOSTON.

HOTEL NOTTINGHAM,  
BOSTON, Mass., November 3, 1906.

The autumn prospectus shows a brilliant season for Boston on the tapis. Primarily, then, the reason for so great a number of distinguished musical guests within our artistic gates may be asked. The list of visiting celebrities evidently means a revival that accrues from all true progress, and places Boston undeniably the ultimate Mecca of foreign artists. Madame Samaroﬀ, who has electrified Boston with her authoritative demonstrations in piano playing; Gabrilowitsch, Saint-Saëns, Lhévinne, Schumann-Heink, the most brilliant season of concerts ever given by the Symphony Orchestra, and the several local quartets of repute; the Handel and Haydn in oratorio, each season growing more important in both membership and musical standing; the Cecilia Society, always for producing classics and interesting novelties; the Sunday Chamber concerts, a genuine treat for the people, and in which the best of artists are heard for a nominal fee—all constitute an Ezekiel's wheel for Boston. This shows a greater expansion, musically, than ordinarily. The individual musician may perhaps learn that so called "conservatism" in art, that far cry from the studio, may become drivelling sentiment; that sooner or later the man who is heard from is he who will be heard from still more. The coming of Camille Saint-Saëns, "an organist, pianist, caricaturist, student of science, amateur of art, enamored of mathematics and astronomy, playwright and comedian feuilletonist, traveler and archaeologist," as one eminent writer moralizes, is peculiarly significant this coming season, when Boston is yawning and ready to awaken to its greatness, and, yes—complacent repose.

## "Madam Butterfly" Opens in Boston.

"Madam Butterfly" is here—a vibrant, colorful, dainty lyrical conception, typical of the more than suggestive title which it bears, replete with Japanese love lore and quaintness of charm, all subtly meshed with the librettist's skill—a heart touching theme presented in opera which has been delicately yet strongly treated, and having passed the ordeal of a Boston "first night," "Madam Butterfly" has brilliantly triumphed. A remarkable triumph truly, when so subtle a theme is handled. We have recollections of just such "shimmering lyrics," so called, having failed, but not so with "Madam Butterfly," an opera for which Savage and Giacomo Puccini have rung up the curtain to a success which must stamp it from ocean to ocean. The first night dawned auspiciously. Boxes, stalls and parterre were aglow with fashionables and music lovers, who came to witness a gamut of real experiences in a child-woman's life. From the orchestra's first note, on through the silent succession of scenes of symbolic mysticism, followed by those picturesque with Oriental skies and sunshine, the subject, sacred because true, fascinates and engrosses, and the whole breathes the locales of a lyric tragedy in far Japan. Puccini, if for naught else which he has written, will win a reputation on the brilliant orchestration of "Madam Butterfly." It is beautiful in phrase, cadence and harmony, and must live without doubt as a masterpiece in the list of modern Italian music classics. The Madam Butterfly of the first evening was Elsa Szamosy, who created the part at the Royal Opera in Budapest. Joseph F. Sheehan, the well remembered tenor of "Parsifal" fame, was Pinkerton, while Suzuki, the maid, was taken by Harriet Behnee.

Frau Szamosy was in every sense an adequate Cho-Cho san. Her voice, pure and clear as a lark's, met every demand of the trying test. She captivated, charmed, satisfied, as maiden, wife and mother, and at the end, when the tragedy seems apparent, the note of warning was heard in her lovely voice. Mr. Sheehan and Thomas D. Richards, who took the part of Sharpless, filled their places acceptably. Their voices are admirable. The second evening the interest deepens. One performance has but whetted the appetite for "more" of the beautiful opera. Rena Vivienne, a pupil of Victor Maurel, was the Butterfly, and a daintier, more winsome one we had not seen. In voice, dramatic instinct, charm, beauty, all, she conquered her brilliant audience. Pinkerton was taken by MacLennan, who outshone Mr. Sheehan in every detail and did a most creditable part. Miss Behnee as Suzuki was admirable. She has a beautiful contralto voice, and while comparatively a minor part, she created a distinct success. The third soprano, Louise Janssen, who was Materna's pupil, sang at the initial matinee on Wednesday. Winfred Goff, recalled for his superb English grand opera successes, sang splendidly. The audiences, closely attentive, became enthusiastic, calling and recalling the singers, as well as Walter Rothwell, conductor, who has proved so potent an aid in the whole artistic presentation. For "Madam Butterfly" America will add one more wreath at Henry Savage's feet for having kept his faith and present-

ing this unique lyric tragedy-drama, artistic both in point of individual worth and ensemble. The entire organization seems sound, and the orchestra, sixty in number, under the excellent conductors, lend an additional charm to an already exquisite production.

## Gebhard in Concert.

Heinrich Gebhard's concert season has already opened with several important successes. A Chickering Hall recital in conjunction with the Boston Symphony Quartet on October 29, although a date of more than one minor attraction in the city, drew one of the most musically representative of audiences, there being the Muck, Higginson, Tucker, Lang, Foote, Spalding and Converse element in evidence. The chief number rendered from a program of string quartets by Suk and Schubert was the quintet by César Franck, a work not often played, but fresh and most highly interesting, besides remarkable for its adaptability as chamber music. It was altogether a most entertaining concert; admirable music played by admirable artists. Mr. Gebhard shows a healthful virility, playing with plenty of rhythm, technic and a truly splendid command of varieties of tone color. He is delightful to hear. Other important autumn engagements are with the Hoffman Quartet, the Kneisels in Cambridge, besides recitals through New England. Later Mr. Gebhard will appear in Mendelssohn Hall, New York, with the Boston Symphony Quartet in the same notable program played here on the 29th.

## The Boston Symphony Orchestra.

The twenty-sixth season of the orchestra brings about some changes, notably that of conductor, from Gericke to Muck; the departure of Mr. Ondricek, who stood as a virtuoso and orchestral and chamber player, warmly esteemed by people here and for many years a member of the orchestra; and the change of prices for season tickets, formerly as low as \$7.50 and \$10, now to be \$12 and \$18. Several more public concerts will be given beyond the number last year. The orchestra will concertize in Cambridge, New York, Brooklyn, Baltimore, Philadelphia, and after the New Year, Rochester, Cleveland, Detroit, Indianapolis, Columbus and Cincinnati will be visited. H. G. Wells, the worthy Englishman who has slapped at Boston and her "culture" proclivities, also merits and demerits, has this, however, to say of our Symphony Orchestra: "Boston has in her Symphony concerts the best music in America, where her tastes are severely orthodox and classic. I heard Beethoven's fifth symphony extraordinarily well done; the familiar pinnacled fifth symphony."

## Frank E. Morse's Pupils.

Among some of the distinct successes enjoyed by pupils of the Frank E. Morse School for Singers there may be mentioned Genevieve Clark Wilson, the distinguished soprano, who sings in Boston for the Handel and Haydn; Frederick Hastings, whose singing has delighted scores of hearers, now filling an important position as instructor in the Philippines; Mrs. Cabot Morse, a charming society singer, and many who are filling prominent church positions throughout the East and West. Committees desiring to fill vacancies in choirs instinctively feel that Frank Morse's school can furnish them with the proper man or woman. The training is careful and scientific. Mr. Morse's supervision and judgment are brought to bear on every pupil's passing merit. Edward Orchard, basso, another pupil, has been recently engaged for the quartet at St. Mark's, Brookline.

## Faelten Pianoforte School.

A program furnished by thirty or more of the Faelten girls and boys in one of a series of concerts on the evening of November 1, was certainly an evidence of the splendid work done at this now ten years' old institution. The big increase in membership in the school each succeeding season shows its healthful growth, and the abiding faith the local people have in a well established, well managed institution. The improvement from year to year in the young people's progress demonstrates as well what the faculty is doing. Benjamin Guckenberger, a man of pronounced faith in the Faelten system and its results, is one of the strong members of the faculty. Mrs. Reinhold Faelten has always proved a charming acquisition, in divers ways; helpful alike to both faculty and school, her interests personal and unbiased; her sympathies broad and democratic. The youngest to the most advanced pupil feels her influence, both as a woman and teacher. The distinguished composer, Mrs. H. H. A. Beach, of Boston, is a warm admirer of Carl Faelten and the school which is an outgrowth of his indefatigable energy and musicianship. The pupils' concerts are always attended by big, closely attentive audi-

ences, many of whom come as strangers to the school, but who go away as friends. The touch of interest grows, and Boston is proud of the Faelten Pianoforte School.

## Richard Platt Returned.

One of the most meritorious of local pianists and like-wise teachers, Richard Platt, has returned from a summer in Maine to his Steinert Hall studio, where he is busily engaged with a large class, for while Mr. Platt does recital work with exceptional results, based on his many years of serious study in Europe, he also instructs in piano, and gives pupils' private recitals all during the season. Just now this musician is engaged in some interesting composition work for which local music lovers are anxiously awaiting a hearing in the composer's prospective recital in Steinert Hall. A lady pupil recently sent by Mr. Platt to Mme. Stepanoff, in Berlin, was pronounced by that distinguished musician as having been most excellently taught. A triumph for a young Boston musician, surely!

## Organ School of the New England Conservatory.

Wallace Goodrich, Henry M. Dunham and Homer C. Humphrey are the meritorious trio at the head of the New England Conservatory organ department. The number of pupils this year is considerably in excess of that listed in previous seasons. This shows well. Wallace Goodrich, identified for years past with the choir of Trinity or Phillips Brooks' Church, as many still call it, has always furnished interesting work for the public. He is strongly imbued with the fact that the organ is and always will be a church instrument. In a conversation with THE COURIER's representative Mr. Goodrich said: "We endeavor to teach and prepare for church music, but also equip pupils for concert work, yet I believe that the mission of the organ is not concert work. A man knowing the organ only is never a great organist. He must be a musician as well. The limitations of this instrument make it chiefly for religious services." The organ department is on the third floor of the conservatory, and ten two manual organs are installed in each practice room, while two large three manual and one with two manuals are in the teaching rooms. Lectures on the history of the organ and of organ literature, beside the ritual music of the Protestant Episcopal Church in America, are frequently given. A course in choir training and accompaniment is also a feature of the department. The big organ in Jordan Hall, donated by Eben D. Jordan, of Boston, has been played upon by all or most of the great organ experts who have visited Boston.

## Arthur Foote With the Kneisels.

The Kneisels gave a concert in the lecture room of the Fogg Art Museum, Cambridge, Mass., with Arthur Foote as pianist. The program is below:

Quartet, in E flat major, op. 74.....Beethoven  
Interludium.....Glazounow  
Scherzo, from Quartet in D minor.....Raff  
Quartet in C major, op. 23, for Piano, Violin, Viola and Violoncello (Dedicated to John Knowles Paine)...Arthur Foote

## Sunday Chamber Concerts.

The first series of six Sunday chamber concerts, organized by Messrs. Chickering & Sons and under the direction of H. G. Tucker, will be given on Sunday afternoons from December 2 to January 6, inclusive. The concerts will begin at 3:30 o'clock. Three-fourths of the total receipts will be given to the pension fund of the Boston Symphony Orchestra. The second series of six concerts will be from January 13 to February 17, inclusive. The following organizations, singers and musicians will take part: The Adamowski Trio, the Boston Symphony Quartet, the Longy Club, the Olive Mead Quartet, the Madrigal Club, the Margulies Trio, Bertha Child, Bessie Collier, Willy Hess, Adele Margulies, Ernst Perabo, George Proctor, Olga Samaroﬀ, H. G. Tucker, Berrick von Norden. Season tickets will be on sale at Chickering Hall on Monday, November 19, at 9 a. m.

## MORE BOSTON NEWS.

Max Heinrich has returned to Boston, to reside hereafter. During the coming season Mr. Heinrich promises to sing in public some of his own compositions.

William Kittredge during the summer months was in Europe attending the Salzburg Festival, and, en passant, spending many delightful hours with Lilli Lehmann and also with Schumann-Heink at Cortona in the Tyrol, playing accompaniments to her delightful singing for a couple of hours. Another morning was spent with Chaminade at her French villa. At the usual steamer concert on the Atlantic there were many interesting musicians taking part, Mr. Kittredge among them. Dr. Gerrit Smith, the New York writer whose beautiful cycle of songs is just now attracting considerable attention, was on board. Mr. Kittredge will collaborate with Dr. Smith in producing this cycle, at present in the interesting form of manuscript, at



the Harvard Musical Association some time in January. The composer will, of course, be present, and add to its effectiveness, as it was he who coached Mr. Kittredge for its production.

Frederick J. Lamb has become one of Arthur J. Hubbard's assistants in his singing school at 159 Tremont street.

A. B. Reese, just returned from a couple of seasons' voice study in Germany, has been engaged in Dr. Roblin's church here.

Adah Campbell Hussey, since recuperating from over a season's serious illness, which followed her removal to New York, has begun filling engagements all through the New England States, where she has always been a favorite singer. Miss Hussey's prominent church position in New York has resulted in a distinctive success in that city.

The first performance in America of Dubois' Quintet will be played at the first concert of the season of the Hoffman Quartet and John Manning at Potter Hall on November 27. An interesting fact connected with this composition is that Mons. Philipp recommended it to John Manning, who was then studying with him in Paris.

Miss Hartwell, a Leschetizky pupil, and a student with Giovanni Sgambati, has returned to Boston for teaching.

Something out of the ordinary, or rather unusual in local circles, yet highly essential, is the teaching teachers how to teach. John Orth does it, and asserts that teachers do need teaching. The perspective of one's own art is lost, perhaps, by being too close to it, so Mr. Orth has observed that, instead of blaming pupils for poor playing, the teacher is the culprit. His classes in modern ideas of technique, touch, pedal, metronome and so on for teachers seem very interesting.

Anne Gilbreth Cross, president of the Listeners' Club, of Providence, R. I., has engaged Louis C. Elson for a series of eight lectures on "Great Composers' Works." Mr. Elson will lecture at the Boston Public Library on November 8; at Reading Mass., November 14, on "Our National Music," and on November 23 at Schenectady, N. Y. He gives interesting lecture talks at the New England Conservatory every Monday and Thursday.

Felix Fox is to be assisted in his Steinert Hall recital on November 20 by the Hoffmann Quartet. D'Indy's piano quartet is a number of the program.

Stephen Townsend, after a six weeks' recreation across the water in England and Scotland, returns, and is immediately filling engagements to sing in New England. He appears in "Fair Ellen" at Milford, Mass.; at Tremont Temple in Boston with Charlotte Maconda in the regular star course given there; in "The Golden Legend" to be given at Manchester in January, taking the part of Lucifer. Later he is engaged to sing in the regular course of the Institute of Arts and Sciences of Manchester. Mr. Townsend has many interesting plans for his pupils the coming year, in both oratorio work and cantata. Excerpts from "Elijah," "Messiah," "The Creation," "St. Paul," "Rose Garden," "The Persian Garden," "The Golden Legend" will be produced.

Szumowska will play a Chopin concerto with the Boston Symphony Orchestra during the season.

WYLYA BLANCHE HUDSON.

#### The Gasparo da Salo Monument.

A monument to commemorate the genius of Gasparo da Salo, the first violin maker of whom there is record, recently was unveiled in his native town of Salo, in Brescia, Italy. The accompanying illustration shows the figure of the great luthier at work upon a violin. This honor is well bestowed, for beyond peradventure this master workman was the inventor or designer of the violin in its present form. This tardy recognition of the genius of the creator of the king of musical instruments was brought about by D. Angelo Berenzi. This violin connoisseur and musical litterateur delivered a lecture in Brescia, Italy, January 12, 1890, on the ancient Brescian violin makers, and at the conclusion of the lecture expressed a hope that Brescia might be induced to follow the example of Cremona, and seek to commemorate in some permanent form the fame of her most distinguished workers in this art, namely, Gasparo da Salo and Maggini, and suggested there should be placed in the proper place a memorial stone bearing their names, if no more pretentious monument could be erected. Several persons in the audience expressed their concordance with the lecturer's suggestion and started the movement by subscribing money with which to carry out the project. The cash raised on that occasion formed the nucleus of the

monument fund. This lecture stimulated a research of the archives of the town and much information, hitherto not known, was gathered concerning the father of the fiddle.

Cavalier Livi published these facts in the Nuova Antalogia in August, 1891, about one of the great creative geniuses of all time, concerning whom so little was previously known:

"Gasparo da Salo, or Gasparo di Bertolotti, as most writers now call him, was the son of a prominent citizen of Salo and was born there in 1542. The exact date cannot be ascertained because two pages of the register in which the birth entry should have appeared are missing. Other documents, however, establish 1542 as the year of his birth. Gasparo was a pupil of Girolamo Virchi, a maker of lutes. When about eighteen years of age the pupil quitted his master's shop and went to another part of Brescia, where he established his own. He ceased making lutes and turned his attention to violis and soon produced the first violin. Gasparo da Salo's first violin was essentially the same instrument in form and size as the violin of today. It came from his workshop a perfect thing. At least, to this day, it has never been improved in any particular.

"In 1568," says F. M. Fleming, in the Fiddle Fanciers' Guide, "this pioneer and violin maker worked in a house in Brescia and turned out many fiddles, which fetched but a small price. In 1599 he had so prospered that he bought a fine home in St. Peter the Martyr street. He was industrious and frugal and when he died, April 14, 1609, was a rich man. His work is the work of an artist. His violins



GASPARO DA SALO.

are arched rather full, but the contour of the arch is as if the instrument were blown out like a silken bag under certain specified restraint. There is a fine, large feeling about his sound holes, which are pretty nearly parallel throughout. That is to say, their width is nearly the same until the stem approaches both top and bottom circles. They are not parallel in the sense of being in line the long axis of the fiddle. The corners are very short, and the margins rather narrow. His varnish has, in some cases, been a golden red, passing through brown; and in others a beautiful rich brown—a toast brown. His sound holes are remarkably expressive and are seen to great perfection in his violas. In the matter of outline, his instruments are

exquisite. The purfling has been double in those violins and violas which I have seen, and the scrolls are beautifully cut. In his violins I have observed the grain of the front wood to be as wide almost as in many a violoncello, and the arching to rise from the margins almost equal to the style of Stradivarius. The instruments of Gasparo da Salo are of the greatest possible variety."

Speaking of Gasparo da Salo, August Gemünder, of New York, says: "To me his violins and other instruments are more interesting historically than musically, as most of those which have come down to us have been ruined in repairing. I have a viola which beyond question was made by him and it possesses a rich, noble, and real tenor quality of tone. When Adolph Brodsky was located in New York it was played in his famous quartet by the late Ottaker Novacek. Brodsky considered it one of the choicest old violins he had ever seen."

Ole Bull's favorite solo violin was a Da Salo, which has a beautifully carved head, said to have been wrought by Benvenuto Cellini at the command of Cardinal Aldobrandini. This violin formerly was owned by Herr Rathscheke, of Vienna, who bequeathed it to Ole Bull. It was exhibited by him in London in 1862, and in New York in the Academy of Design eighteen years ago. Where is this violin now?

#### Grienauer 'Cello Recital November 15.

Karl Grienauer's only 'cello recital in New York is planned to take place next week, Thursday evening, November 15, at Mendelssohn Hall, assisted by Helen Scholder, 'cellist, and the Grienauer 'Cello Quartet, consisting of himself, Mark Skalmer, Emil Kun and Victor Wagner. Mrs. Grienauer will be at the piano, and this is the program:

'Cello Suite, in F.....	Herbert
Romance .....	Wagner
Scherzo .....	Piatti
Moonlight .....	Grienauer
Hungarian Rhapsodie .....	Popper-Grienauer
Suite in G, for two 'Celli.....	Popper
Helen Scholder and Karl Grienauer.	
Dreams of Love.....	List-Grienauer
Andalous and Toreador.....	Rubinstein
Arrival at the Black Swans (Album Leaf).....	Wagner
Dance of the Elves.....	Popper
Andantino, from the Cycle of Tone Poems.....	Raff
Valste Triste .....	Kousnetzoff
Serenade .....	Klenzel
Humoreske .....	Klenzel
Sarabande and Tambourin.....	Leclair
The Grienauer 'Cello Quartet.	
Karl Grienauer, Mark Skalmer, Emil Kun, Victor Wagner.	

#### Victor Beigel, Teaching in London.

Victor Beigel, who is well remembered by New Yorkers, is now comfortably located at his studio residence, 16 Granley place, W., London. Many fine voices are heard in the Beigel classes.

#### Cecilia Bradford and Gyongyoshaszky.

Cecilia Bradford, the violinist, and Gyongyoshaszky, the pianist, played at the meetings of the New York State Federation of Women's Clubs, at Saratoga, on November 6. The official program contained portraits of these artists.

#### Van Hasselt Sings for Mozart Club.

J. van Hasselt, the baritone, recently arrived in New York from Holland, sang at the last concert of the Mozart Club, and was very well received. The German Herold, in its review of the concert, stated that the new singer had great success.

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THE GEWANDHAUS,  
27 NURNBERGER STRASSE,  
LEIPZIG, OCTOBER 24, 1906

Leopold Godowsky and the Beethoven G major concerto, with the Godowsky cadenzas, constituted the solo feature of the third Gewandhaus program, played October 24 and 25, under the usual Nikisch direction. The orchestra played the Mendelssohn A minor symphony, No. 3, also two works never before given in this house—the Cornelius "Le Cid" overture and the Tchaikowsky "Francesca da Rimini" orchestral fantasia. As the Gewandhaus management especially desired to hear Godowsky play Chopin, the artist played the F minor fantasia, op. 49, at the public rehearsal. In view of the nature of the program, this was against his judgment, and though he made a great popular success with it, the management permitted him to leave it off the program of Thursday evening.

The Beethoven playing by Godowsky is of a type fine enough for Mozart, with never a phrase of dross. Volumes might be written on it without getting away from this main point. It is the work of one of the most sincere and most gifted of musicians following his ideal without thought of the approval of any but musicians. From the first note to the last there was no room to doubt that Godowsky was the devout disciple of Beethoven. It was a performance very beautiful to hear and still more beautiful to carry in the memory. The Gewandhaus audience was plainly unused to that idea of Beethoven, therefore accorded it only the usual recognition of esteem. The enthusiasm arose only after the playing of Chopin. Upon the artist's further playing of the Scriabine nocturne for left hand alone the audience got interested for sure and kept calling for him during the many minutes until the lights were turned out.

Nikisch received recognition much beyond the ordinary for his reading of the Tchaikowsky fantasia. It is a very long movement of many humors, partly of great dramatic power and partly of beautiful cantabile. The "program" has to do with the infernal regions. By tradition everything is justified there. In view of that idea and the twenty-five minutes required for performance, there is much to suggest the language of the Shakespeare sonnet—"a hell of time"—without further reference to the Dante text. The Cornelius overture is honest, agreeable, absolute music which sounds especially well in the careful working out by Professor Nikisch. The Mendelssohn symphony, without any of the deep, dark humors common to

the German mentality, was a source of much pleasure in the same way.

The Lamoureux Orchestra, of Paris, under the direction of Camille Chevillard, played one concert in Albert Halle Sunday morning, October 21. The unusually rich program included the Schumann "Manfred" overture, the Beethoven fifth symphony, the Saint-Saëns "Danse Macabre," the Wotan farewell from "Die Walküre," Liszt's symphonic poem, "Les Preludes," and the Berlioz "Roman Carnival." The soloist was the Paris baritone, Louis de la Cruz-Fröhlich, whose fine, resonant voice is in a very satisfactory state of training.

The Chevillard readings were to be classified, without exception on the side of the orthodox, but everywhere with the exquisite phrasing for which the French are noted. It was eminently restful and enjoyable to hear how every episode found its beginning and close without breaking the

continuity of all. A noteworthy feature of the orchestra was the uniformly high quality of the instruments used. The cellos, contrabasses and all the woodwind instruments were noticeably perfect. The correspondent did not learn the name of the artist who had the English horn solo in the Berlioz "Carnaval," but that artist is known to be gifted with a musical soul such as few possess. A decade of music hearing might be experienced without finding anything of more intense beauty than his rendition of the part.

The great Albert Halle was sparsely occupied on this occasion, but the enthusiasm after every number left no room for the artists to doubt the appreciation their work had found. The city is, in so far, indebted to the Hugo Sander Bureau for the visit of the Lamoureux.



The first Gewandhaus chamber music program of the season was played in the small hall of the Gewandhaus Saturday evening, October 20. The regular string quartet includes Concertmeister Edgar Wollgandt, Joseph Blümle, Carl Herrmann and Julius Klengel. On this occasion the quartet had the assistance of composer Georg Schumann in the first public performance of his manuscript piano quintet in F major, op. 47. The first and third numbers of the evening were the Haydn C major quartet, op. 54, No. 2, and the Beethoven E minor, op. 59, No. 2.

The interest of the concert easily centered upon the Schumann manuscript. The composer has given much of his best to the work. The marking is *allegro moderato con calore*; *Tema con variazioni*; *Presto molto capriccioso*; *Allegro con fuoco*. The evidence goes to show that when the composer indicated "con calore" he did mean it. There is directness and strength in the work, and as the whole contains innumerable lovely inventions for the instruments in every combination, one hardly knows where to look for a better quintet by a modern writer. The

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rhythms and the general mobility of the last movement come near to constituting a demoniac disturbance, held down only by the sanity of the colors the composer has employed. The artists played it with the verve that the composer evidently intended for it and the occasion was one worth remembering.

The quartet, in the present setting, is going to do good work in the course of time, as Wollgandt has fine command of all the characteristic chamber music bowings. Just now the instrument he uses is so much more powerful than the one used by Mr. Blümle as to throw them entirely out of balance.

The motet program by the Thomaner Chor on Saturday afternoon, October 20, included the Reger E minor organ prelude and fugue; L. da Vittoria's motet, "Jesu dulcis memoria," for mixed chorus; Carl Piutti's choral Vorspiel, "Schmücke dich O liebe Seele" and Friedrich Kiel's motet, "Drei Sprüche aus Psalm 13 und 126," for mixed chorus.

The music in Nicolai Church Sunday morning, October 21, was J. S. Bach's "Brich dem Hungrigen dein Brot," for solo, chorus, orchestra and organ.

Georg Schumann's opus 32 for two pianos, consisting of variations and fugue on a Beethoven theme, and Carl Reinecke's op. 274, a trio for piano, clarinet and horn, received their first public hearing October 22, at a chamber music concert given by Fritz von Bose, of the Leipzig Conservatory piano faculty. Schumann assisted in the performance of the variations and fugue. The clarinetist, Prof. Oskar Schubert, of Berlin, assisted in the Reinecke trio, and participated with Von Bose in a rendition of the Brahms sonata, op. 120, and the Robert Schumann fantasy pieces, op. 73, for piano and clarinet. The hornist for the trio was Arno Rudolph, of the Gewandhaus Orchestra.

The Schumann variations have many pleasing moments, particularly where one piano is treated as well defined solo and the other as accompaniment. In parts where both were closely interwoven the effect was the usual chopiness that seems to be the heritage of the four hand genre.

The Reinecke trio is in four movements, of which the second is designated a fairy tale. The whole work is conceived in a free flowing manner that would be termed melodious and even tuneful. The piano part has many long periods of broken chord work in the full writing manner of the Schumann concerto. The impression of the entire trio is that of good entertainment or "Unterhaltungsmusik." The venerable composer was present, was called to the stage and received the compliments and greetings of many friends.

Maurice Aronson, chief assistant to Leopold Godowsky;

Myrtle Elvyn, the gifted young artist, who is still acquiring repertory under Godowsky, and Miss Elvyn's mother, all formerly of Chicago, were the Wednesday evening arrivals here for the Thursday evening performance at the Gewandhaus. Mrs. Godowsky accompanied her husband from Berlin, and was therefore present at the public morning rehearsal today.

The Leipzig concert and oratorio soprano, Hildegard Börner, gave a recital in the Kaufhaus. She had the ac-



LATEST PHOTOGRAPH OF ARTHUR NIKISCH.

companiment of Max Wünsche, and the further assistance of flutist Oscar Fischer, oboist Alfred Gleissberg, hornist Curt Pechmann and bassoonist Carl Schäfer, all of the Gewandhaus Orchestra. The assistance of the several instruments was needed in the Mozart "Et incarnatus est," from the C minor mass, and in "Verfluche, mein Herze," from Bach's "St. John" passion music.

The songs presented were Liszt's "Ich liebe dich" and "Wo weilt er"; the Brahms "Immer leiser" and "Die Sonne scheint nicht mehr"; Behm's ballad of "Jean Renaud"; Strauss' "Ich trage meine Minne"; Mahler's "Ich atmet' einen Lindenduft"; Reger's "Mein Schätzlein," and Gutheil's "Zwei Prinzessin."

Frau Börner has been singing Lieder and oratorio for several years, and has appeared with well known societies in many large cities of Germany. Her voice is a very pure, high soprano in a beautiful state of training, and as her style has much in keeping with that expected of an oratorio singer, her appearance gives much pleasure. Her recital here was arranged by Reinhold Schubert, who also places her in different parts of the empire.

The first student program given by the Leipzig Conservatory since the summer vacation was that of October 19, when four numbers were presented. The adagio and presto from the Mozart octet for clarinets, oboes, bassoons and horns, were played by the gentlemen Seidler, Jaster, Stock, Römhild, Münzer, Reinhold, Ullmann and Lieberum. They were under the personal direction of the venerable Friedrich Hermann, who entered the conservatory as a violin student in 1843, and has taught uninterruptedly in the institution during the fifty-eight years, since 1848.

The other numbers of the program included the three Franz Ries songs, "Am Strande," "Trennung" and "Die Blauenfrühlingsaugen," sung by Fräulein Wölschke, accompanied by her instructor, Herr Lindner; the Vieuxtemps E major violin concerto played by Herr Britanichsky, accompanied by his instructor, Hans Sitt; also the Rubinstein B flat major piano trio, played by Herren Lenter, Schkolnick and Sastrabsky.

The tenor, Buff-Giessen, of Dresden, assisted by Richard Strauss, gave the first of three evenings to be devoted to new German Lieder. The program brought seven songs by Hans Sommer (Braunschweig, 1837) and twelve by Richard Strauss (Munich, 1864). The songs by Sommer are invariably thought containing, but much less singable than those of Strauss. However, his "Ganz leise," from the op. 14, and the "Soldatenabschied" permit effectful performance. Strauss' very well known "Heimliche Auforderung" pleased so well as to require repetition.

The singer is far from being an ideal vocalist, as he had frequently to employ the falsetto, and various other deductions could be counted on his treatment of the voice. The next program, on November 5, brings songs by Gustav Gutheil, of Vienna; Stephan Krehl, of Leipzig, and Franz Mikorey, of Dessau. The third program, on December 5, brings songs by A. Mendelssohn, of Darmstadt; Volkmar Andreae, of Zurich, and Kurt Striegler, of Dresden.

The soprano, Anna Hartung, and baritone Martin Oberdorffer sang duets in the Kaufhaus. The duets were by R. Buck, W. Berger, Henschel, Cornelius, Unlauff, Hildach, Reinecke and Von Wilm. The artists are both resident here. Both voices are in good condition, and as each artist has much in Lieder style to command the very large audience was warranted in the enthusiasm shown.

The accompaniments of the evening were played by one of the local critics, Arthur Smolian, whose song, "O Stille nach bangen Trüben," was one of a solo group sung by Fräulein Hartung. The work at the piano and the composition indicated high class musicianship on the part of the press.

EUGENE E. SIMPSON.

#### Madame Nordica in London.

Mme. Nordica arrived in London last Saturday and immediately began preparations at Covent Garden for "Tristan and Isolde." Mme. Nordica has fifteen appearances at Covent Garden and finishes her season there on December 12. She will immediately return to this country to renew her concert engagements, the first being in Brooklyn, December 29. After singing in two Eastern engagements she will appear at Boston in Symphony Hall, January 5, and at Carnegie Hall, New York, January 8, and Washington, D. C., January 10, under the management of R. E. Johnston.

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## PHILADELPHIA.

PHILADELPHIA, Pa., November 3, 1906.

The following numbers will be played by the Philadelphia Orchestra, Fritz Scheel, conductor, at the fourth public rehearsal and fourth symphony concert on November 9 and 10: Vorspiel, "Lohengrin," Wagner; symphony No. 4, E flat major, Anton Bruckner; symphonic poem, "Tasso," Liszt. Harold Randolph, pianist, will play the Adolph Henselt concerto in F minor, op. 16.

The Philadelphia Orchestra opened its Washington and Baltimore season on October 30 and 31 with great éclat, playing to representative audiences in both cities and scoring a well merited success. Not alone as a social function is the Philadelphia Orchestra welcomed to Washington and Baltimore, but as an educational force and a disseminator of orchestral music of the early classic and romantic schools the orchestra has a field all its own, and one in which it is to be hoped Conductor Scheel will use his art as a program maker to foster the growth and better understanding of this period of symphonic music. Washington and Baltimore are not so blasé (musically) that they are not content to listen to and absorb other than the ultra-modern type or style.

Frederick E. Hahn, the violinist, has been engaged to assist Madame Homer in a recital to be given at the Bellevue-Stratford on November 12. Mr. Hahn will also appear in Washington on November 21 and 22 with Cole-ridge-Taylor in some of Mr. Taylor's own compositions.

The Fortnightly Club, Maurits Leefson, conductor, will give the first concert of the season at the Academy of Music on January 9, assisted by Charlotte Maconda and Edward Schuecker, harpist.

The following quartet will sing the Thomas Moore song cycle at Royersford, Pa., on November 20: Ethel Isett, soprano; Mrs. Robert Stewart, contralto; N. B. Hamilton, tenor; William Stanley, basso.

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S. Wesley Sears played the following program at St. Clement's Church on October 30: Pastoral sonata, Rheinberger; andante, Homer N. Bartlett; prelude and fugue in A major, Bach; offertorio in D flat, Theodore Cesar Salome; cantilene and scherzoso, Raymond Huntingdon Woodman; postlude in E flat, Henry Smart. This program, the second in a series arranged for the season by Mr. Sears, was especially attractive and enjoyable in its diversity and the thorough and artistic manner in which it was interpreted.

On Thursday evening, November 1, the South Broad Street Baptist Church, southwest corner Broad and Reed streets, gave a concert, the proceeds of which were used to defray the expense of enlarging the choir loft. Concert Company No. 1 of the Combs Broad Street Conservatory of Music, composed of the following members: Florence M. Caldwell, reader; Marie Fisher, violinist, and Earl Beatty, pianist, furnished the entertainment. Miss Fisher distinguished herself by the playing of Wieniawski's capriccio valse, op. 7. Miss Caldwell's sketches in Irish dialect were highly applauded by the audience.

Perley Dunn Aldrich will give the first in his series of Saturday morning musicales at the Acorn Club on November 10. This first program will consist of songs by Cui, d'Albert, Gilbert, Hardelbeck, Korbay, Tschakowsky, Wekerlin. Mr. Aldrich will be assisted by Edith Mahon, pianist.

Paul Volkmann, a member of the faculty of the Combs Broad Street Conservatory of Music, 1329 and 1331 South Broad street, Philadelphia, of which Gilbert R. Combs is director, gave a song recital on Saturday afternoon, November 3, in the chapel of the South Broad Street Baptist Church. Mr. Volkmann presented an artistic program,

which was sung in his usual masterly manner. He especially delighted his audience by his rendition of "Celeste Aida," from Verdi's "Aida," and a Schubert cycle. Mr. Volkmann has a tenor voice of great resonance, purity and power which he uses with artistic precision. The program follows: "Celeste Aida," Verdi; "Heimliche Aufforderung," Strauss; "Azure Eyes," Cox; "I Know a Lovely Garden," D'Hardelot; "Busslied," Beethoven; "Mondeszauber," Dvorák; "Old French Sonnet," Raif; "The Night has a Thousand Eyes," Smith; "The Maid of the Mill," Schubert; "Das Wandern," "Der Neugierige," "Unge-duld," "Morgengruss," "Mit dem grünen Lautenband," "Des Baches Wiegenlied."

Lucius Cole, violinist, of the Philadelphia Orchestra, will give a concert at the Acorn Club on November 12, assisted by Margaretta Fultz, contralto, and Edith Mahon, pianist.

EVELYN KAESMANN.

## Asa Howard Geeding's Plans.

Asa Howard Geeding, the baritone and teacher, has his season's duties scheduled and claims the busiest program ahead for him since his arrival in New York, five years ago. At the head of the Tudor-Geeding Concert Company he opened his concert season October 29, in Oradell, N. J., and has many other appearances for this company throughout the winter. In church work Mr. Geeding is giving with his quartet and chorus every Sunday evening, portions of the standard oratorios, "Elijah" being the work for this month. Besides his teaching duties in his downtown studio, 404 Carnegie Hall, Mr. Geeding spends two days each week at St. Elizabeth's College, where many fine voices are under his direction. His reception hour is from 2 to 3, on Wednesdays, in Carnegie Hall.

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# GREATER NEW YORK.

NEW YORK, November 5, 1906.

Albert G. Janpolski, the baritone, wishes it understood that no one has authority to quote terms for his services but Manager J. E. Francke, of Steinway Hall, or a duly authorized representative.

Marguerite Curtis, soprano, pupil of Anna E. Ziegler, sang appropriate songs at the lecture on "Peer Gynt," by Ole Bang. "Solveig's Lied," by Grieg, was much enjoyed. Her voice is clear and pure, under good control, and she sings with style. Florence Pratt played superior accompaniments.

Will C. Macfarlane gives a half hour of organ music, beginning at 5 p. m., Fridays, at Temple Emanu-El, Fifth avenue and Forty-third street, from now until May. November 2 he played Guilman's "Marche Religieuse," Hollins' "Spring Song," Bach's toccata in F, and the prelude to "Lohengrin." Macfarlane puts a living soul into his organ playing, and this, coupled with plentiful technic, enables him to attract and sustain interest. The ease and elasticity of the stupendous Bach toccata was remarkable. November 5 he gave an organ recital at Paterson, N. J.

Irwin E. Hassell and his sister, Florence Hassell, gave a joint piano recital in the Town of Union, N. J., October 25. Artistically it was very successful, and there was a good attendance. October 30 he played at the benefit concert, O. B. C. Hall, Ridgefield, N. J. Mr. Hassell has a constantly increasing list of admirers.

Esther White and Mary Ogden White, in their recital, "Old English Ballads and Folksongs," have had several engagements the past month. Some that passed off with particular éclat were at Perth Amboy, October 18, auspices Ladies' Hospital Auxiliary, and one on October 23 at New Britain, Conn., for the Woman's Club. At both places the interest was such that return engagements were spoken of.

Agnes Gardner Eyre, the pianist, who toured with Kubelik as soloist last season, is now well established here. She teaches at the Institute of Musical Art, and has two half days at Steinway Hall. The good impression she made on the tour with Kubelik should now stand her in good stead in the matter of attracting pupils. Inquiry as to what she played at her recital at the Misses Masters' school at Dobbs Ferry, October 25, elicits this information: Schumann's "Davidsbündler," Leschetizky's "Barcarolle," Grünfeld's romanze, the Bach-Saint-Saëns gavotte in B minor, Brahms' scherzo, a nocturne, mazurka and waltz by Chopin, and, to close, "Concert Etude," by Saint-Saëns.

Flora V. Finley, the violinist, took part in a concert under the auspices of the Current Events Club at Bethel, Conn., last week, others concerned in the program being Isabel Bouton, Edward Johnson, Anna L. Smith and Mrs. Charles E. Scholes. Of her playing a local paper said:

Flora Finley, the violinist, gave great pleasure in the selections which she rendered and was heartily encored, to which she gracefully responded. She showed herself to have thoroughly mastered the instrument which she played.

The Schumann Trio, of which Miss Finley was a member, has disbanded, consequent on Miss Crane's going to Europe.

Elizabeth Patterson, the soprano, gives a song recital at Bayonne, N. J., under the auspices of the Teachers' Association, November 7, singing a very interesting program, made up of standard oratorio, classic and modern songs. Anita Marquisee, violinist, assists. November 15 she appears at the South Park Presbyterian Church, Newark, N. J., auspices Chestnut Street Public School, with a somewhat similar program. Julia R. Waixell at the piano at both recitals.

Elizabeth Northrop, who achieved her greatest reputation as soprano on one of the Sousa transcontinental tours, may go to Japan soon.

Etta Miller Orchard, much admired as former soprano of the Marble Collegiate Church, Twenty-ninth street and Fifth avenue, who withdrew in consequence of long continued illness, is again in good health, and will be heard from ere long. Before assuming the New York position she was soloist at the First Presbyterian Church, of Brooklyn.

Leopold Stokowski, organist and choirmaster of St. Bartholomew's, is preparing a series of interesting special musical programs, eight recitals, with a capella chorus. There will be a program of Russian composers, one of

Irish composers, a Wagner-Palestrina program, etc. Later the choir will sing the Bach "St. Matthew Passion" music, excerpts from which have already been sung by the choir.

Mrs. Edward H. Canfield, the vocal teacher, begins her year with a full season and two churches to look after, in Tenafly, N. J., the Episcopal and Presbyterian churches there. She has been five years at the Episcopal Church. Every other Wednesday afternoon she gives an informal students' musicale at her studio in Carnegie Hall.

Otto P. Schubert has established himself as teacher of vocal music, and it is certain that if he can teach his pupils to sing as well as he himself, he will be very successful. October 25 he gave a recital at Tenafly, playing his own accompaniments, which statement gives some idea of his musicianship. This paper has in the past praised his singing, as one of the artist pupils of Max Deesi.

Zilpha Barnes Wood begins her Sunday evening musical receptions next Sunday, November 11, at her new residence studio, The Lyonhurst, 235 West Seventy-sixth street. She continues these during the season on the second and fourth Sunday evenings of each month.

Eva Emmet Wycoff, dramatic soprano, who made an excellent reputation for herself in several prominent appearances last season, has returned, and resumed professional work. Her singing is highly commended by E. M. Bowman, J. Warren Andrews, Richard Henry Warren, Louis V. Saar and other reliable authorities.

The fine singing last season of May Bradley, soprano, at a Damrosch Sunday night concert, at a concert in the Waldorf-Astoria and elsewhere, led this paper to make inquiry as to her teacher. She is Graziella Ridgeway Robertson, a resident now of New Haven, Conn. Mme. Nordica has placed her own cousin, Almeda Norton, in Mme. Robertson's care, to prepare her for concert and opera. As Graziella Ridgeway, Mme. Robertson sang principal roles in a dozen grand operas, and made two long concert tours through the United States. She takes only a few pupils, but in these she has vital interest. Miss Bradley is said to be a fine reader and able pianist, an unusual combination.

Anna Spanuth-Webb continues giving vocal lessons, and is also occupied in writing plays.

H. Loren Clements, organist and choirmaster at Embury Memorial Church, Brooklyn, prepared and gave, with his student choir, Gounod's "Gallia," Sunday evening, October 28, this being the second in a series of monthly musical services. Selma Drobbin, a pupil of Mr. Clements, was the soloist, making a very favorable impression on the large congregation.

Paul de Longpre, of Hollywood, Cal., sends friends his latest composition, "San Francisco," a funeral march, prayer and resurrection, the music inspired by the recent catastrophe. This is his op. 8, and shows decided artistic advancement and aspiration. It has been repeatedly played in arrangement for brass band at Long Beach, Cal., and elsewhere. He is evolving a plan, in co-operation with L. E. Behymer, to bring standard operatic companies there. Recently he addressed an audience at Long Beach, pleading for good music. Paul de Longpre, the master painter of flowers, is throwing all of his powerful influence in favor of all that is good and noble in music.

Emma A. Dambmann has recovered her health, after a series of misfortunes such as would have quenched the spirit of a less plucky girl. She is open to a position as contralto in either church or synagogue, having had experience in both. Monday and Thursday she teaches at the Baldwin School of Music, Montclair, N. J. Her new telephone number is 7859-J. River.

Lillie Machin's pupil, Ida Kerr, sang at a benefit concert at Ridgefield, N. J., October 30. She has substituted as solo soprano at the Clinton Avenue Congregational Church of Brooklyn.

Helen A. Hayes is planning to give an operetta for female voices at Carnegie Lyceum December 17. It is called "The Japanese Girl."

Maurice Ancarani announces a concert, Carnegie Hall, November 7, when selections from "Cavalleria Rusticana," "Rigoletto" and "Ernani" are to be sung, as well as stand-

ard operatic airs. There will be an orchestra, piano accompaniment and costumes.

The Parlor Opera Company, of the Grand Conservatory of Music, Dr. Ernst Eberhard, director, is to give excerpts from "Madam Butterfly" at the next entertainment, the 438th in the series.

Robert G. Weigsten, who teaches at the Pouch Mansion, Brooklyn, is at 807 and 808 Carnegie Hall Mondays and Thursdays.

Frank J. Benedict, organist and director of the Central Baptist Church, Forty-second street, near Broadway, and his choir of thirty voices recently sang Verdi's "Manzoni Requiem," with the following soloists: Edyth Pratt, soprano; Elizabeth Ehrigott, alto; F. W. Oppen, tenor, and Leo Mullen, bass. Leila Young was at the piano.

Adolf Roermann, pianist, of the Wirtz Piano School, is to give a recital soon in which he will play a Beethoven sonata, op. 22; polonaise in A major, Chopin, and the "Rigoletto Fantasia," by Liszt.

The Women's Philharmonic Society is again active, under the capable presidency of Amy Fay. October 24 a matinee was given at their studio, 21 West Forty-second street, and the evening concert set for November 12, Carnegie Chapter Room, promises a fine program, Luise Cappiani being chairman of the committee. Miss Barbarossa, pianist; Miss Sanders, violinist; Clementine Tete-doux and Magnus Schütz (these two former pupils of Madame Cappiani) are to take part.

## REHEARSING FOR THE MAINE FESTIVAL OF 1907.

BANGOR, Me., November 3, 1906.

The first rehearsal of the music for the Maine Festivals of 1907 was held October 30. W. R. Chapman was present, and during the evening talked freely on the following subjects: The successful points of the late Festival, giving special reference to the orchestra; the remarkable acoustic properties of our Auditorium in comparison with the large opera houses of the world; the generous courtesy shown by THE MUSICAL COURIER in sending one of its most talented critics to review the concerts of the Festivals. The articles so full of lively appreciation by Fannie Edgar Thomas have brought the attention of music lovers all over the world to the great work of the Maine Festivals. Considerable time was given to a synopsis of "Samson and Delilah," the most important work to be studied this season by the choruses. Mr. Chapman sat at the piano, playing or talking, as best served him in his vivid description of this opera by Camille Saint-Saëns, the distinguished French composer now visiting this country, who will no doubt be interested to hear from Mr. Chapman that the great Maine Festival Choruses are studying his famous opera.

During the past few weeks the church choirs have been unusually active with plans for the winter season. Some changes have been made. Marion Louise Parsons, for three years contralto in the Universalist choir, has resigned to accept a similar position with the Central Church. Mrs. W. A. Nelson, the well known contralto, and Floyd Baxter, a young and promising tenor, are singing in the Universalist quartet with Miss Faustina Curtis and Ray Shaw, Mrs. F. L. Tuck, organist and director.

At Dr. Cutler's church (Broadway Congregational) a double quartet of carefully selected voices will furnish the music. Sunday, November 4, the quartet consisted of Mabel Hanson and Natalie Eldridge, sopranos; Alice Fanson and Marion Palmer, altos; C. D. McCready and Lewellyn Hopkins, tenors; W. J. Hurley and Roy Ames, basses. There is a desire that this may be the nucleus of a vested choir later in the season.

At St. John's Catholic Church, Sunday, November 4, a fine musical program will be given at Solemn High Mass at 10:30 a. m. At Vespers at 7:30 the responses will be sung alternately by the choir and by children seated in the body of the church. The occasion of these elaborate services, arranged by Ella F. Connor, organist and director, is the celebration of the golden jubilee.

At the Hammond Street Congregational Church the chorus, augmented for the occasion, is preparing some numbers, under the direction of Frank Lane, with Wilbur Cochrane, organist, for an organ recital by F. S. Davenport, of this city. The occasion is the dedication of the organ, which is practically a new one. The instrument used at this church for many years was nearly crushed to atoms by the dropping of a one and a half ton weight connected with the city fire alarm. This fell from the belfry tower, through floors and church ceiling, right into the church organ. After months of argument with the city fathers for damages, etc., the organist finds himself with a fine instrument, a small part of the old one being resurrected, with a new swell organ and modern pedal arrangements.

ABRIE N. GARLAND.

## JULIAN WALKER'S CONCERTS AND NOTICES.

The following list of bookings for November, December and January shows that Julian Walker will be heard at many concerts:

November 4, Montclair, special church service; 7, Meriden, recital; 13, Montclair, joint recital; 15, Allentown, choral concert; 21, Houston, Tex., recital; 26, Pensacola, Fla., recital; 29, Galveston, Tex., recital; December 3, Beaumont, Tex., recital; 10, Charleston, S. C., choral concert; 12, Brooklyn, choral concert; 14, Detroit, choral concert; 18, Buffalo, choral concert; 20, Jersey City, "Messiah"; 23, Boston (Handel and Haydn), "Messiah"; January 12, New York City, Acolian Concert; 6, New York City, musical; 22, Trenton, "Messiah"; 30, Norwalk, Conn., concert; February 4, Norwich, Conn., recital; March 3, Washington, "Messiah"; 25, Cincinnati, choral concert; April 29, Milwaukee, "St. Matthew's Passion."

The appended notices refer to the basso's singing at two concerts at Parkersburg and Williamsport:

In securing Mr. Walker no more fortunate selection could have been made, as he is one of the best singers that has ever appeared in this city; in fact, he has few equals and enjoys the distinction of being numbered among the foremost artists of the country. His voice is rich, deep, under perfect control, and he sings with the greatest ease and expression. Too much cannot be said of this singer, for he is simply magnificent. \* \* \* His program was varied and brilliant.—Parkersburg Sentinel.

The hall was packed and a more enthusiastic and appreciative audience was never assembled in this city. Mr. Walker's songs were so excellent that they seemed to fairly sway the audience until, as he led up to the finale they burst out in irresistible applause. As a singer he stands alone, for he is undoubtedly one of the best that a Parkersburg audience has had the pleasure of listening to. His program included songs in Italian, German, French and English. His singing of the "Two Grenadiers" (in German) was glorious and made the greatest hit of the evening.—Parkersburg Dispatch.

Julian Walker's success was evident from the very first. He is the happy possessor of a voice of beautiful quality, with ample range and remarkably well controlled. The satisfying solidity and steadiness of his tone is also quite remarkable. Nobody would think of him as a lazy singer for a minute, and this impression of vitality produced a corresponding feeling in his audience. At the end of an hour's steady singing there was not felt the slightest let down in pitch or enthusiasm, and the list of songs was so varied that the audience was hardly aware that such an amount of singing had been done by one person.—State Journal, Parkersburg.

Julian Walker, one of the very foremost recital and oratorio basses of the country, gave a recital in Association Hall last night, which was without any exaggeration, the acme of art and beauty. It was a great privilege for a Williamsport audience to hear this distinguished singer again. Too much cannot be said of this singer's glorious voice, which is rich, full and flexible, and, what is more, he is master of it—it is under the most perfect control. His program, etc. \* \* \* We hope that Mr. Walker will come again soon and give us more of his art and voice.—Williamsport Gazette.

Mr. Walker is not only a singer with a magnificent voice, but, what is more and infinitely superior, he is a musician of rational musical conceptions. He sees the message in the song and expresses it. Mr. Walker has a voice of wonderful quality. It is large and rich and flexible and does his every bidding.—Williamsport News.

The song recital given by Julian Walker last night was one of the most enjoyable musical events ever held in this city. Mr. Walker's choice of selections gave him full opportunity for the use of his wonderful voice, over which he has perfect control.—Williamsport Sun.

### George W. Smith—"Musical Caterer."

In assuming the unique avocation of "musical caterer," George W. Smith, of 14 Music Hall, Boston, fills a place long vacant because of the public's inability to distinguish adequately between vaudeville, as ordinarily given, and refined programs presenting a combination of talent arranged for "ladies' nights" in the most exclusive clubs of the large cities throughout the East. Mr. Smith is in direct touch with the very best artists in his immediate line of work, and a list of patrons of the highest social prestige. At short notice his office is able to furnish at homes, musicales, clubs, receptions, children's parties, smokers, garden parties, fairs and expositions with excellent artists, musical and otherwise, possessing, as he does, on his list of former programs, Edmund Breese, by kind permission of Charles Frohman; Rita Mario's Orchestra, otherwise the Empire Women's Orchestra, with a personnel of twenty charming, well trained young girls, besides many other competent sketch and vocal artists. At a recent local exposition in Symphony Hall, Boston, the Empire Orchestra played to large crowds, and is the first orchestra of women to have ever played there, and is now engaged through Mr. Smith to appear at beautiful Horticultural Hall. Miss Mario's concert work is recalled, and Louise Horne and Nellie May Hoone, both excellent solo cornetists, are under her training. Alice Ball, whose father was a member of the Boston Symphony Orchestra, and a delightful little flutist, is another member of the Empire Orchestra; also Bertha Burdick, a contralto singer of broad reputation, is one of the attractive soloists. Mr. Smith deals in high class work of its kind, and the music furnished is not in the slightest degree "trashy" or suggestive of such, but does include a dignified class, it being both popular and classic music. At Atlantic City George

W. Smith's name stands as a guarantee of beautiful, refined and charming programs, and in Boston, where he is best known, no evening social affair is complete unless Mr. Smith has the musical or literary side in hand.

### Foerster Program in Pittsburg.

The following program of compositions by Ad. M. Foerster and Ethelbert Nevin was given recently at the Y. M. C. A., in Pittsburg:

Piano—		
Prelude, op. 38.....	Foerster	
Mazurka, op. 38.....	Foerster	
Eros, op. 27.....	Foerster	
Miss Crookston.		
Songs—		
Silver Moon.....	Nevin	
Necklace of Love.....	Nevin	
Nightingale Song.....	Nevin	
Miss Duffin.		
Fantasy.....	Foerster	
Song of the Soul.....	Foerster	
The Daisy.....	Foerster	
Miss Golder.		
Piano—		
A Shepherd's Tale (in Arcady).....	Nevin	
Walse Rhapsodie.....	Nevin	
Miss Byers.		
Songs—		
She Walks in Beauty.....	Foerster	
Praise the Lord.....	Foerster	
Mr. Saalbach.		
Little Wild Rose.....	Foerster	
Shepherd's Lament.....	Foerster	
To the Beloved.....	Foerster	
Miss Golder.		
Piano—Napoli.....	Nevin	
Miss Byers.		
Songs—		
Love's Philosophy.....	Foerster	
Unfathomable Sea.....	Foerster	
Mr. Saalbach.		
One Spring Morning.....	Nevin	
The Rosary.....	Nevin	
Woodpecker.....	Nevin	
Miss Ward.		
Piano—At Midnight on the Lung 'Arno.....	Nevin	
Miss Byers.		

### Mary Hallock Won Tributes at Westerly.

Mary Hallock, a pianist of decided individuality and sterling gifts, won more tributes at her recital in Westerly, R. I., Friday night of last week. The artist has several tours booked and during the winter will play before many clubs and colleges. Her art appeals to the highly cultured and thoughtful music lovers. For such audiences Miss Hallock has a message that means enlightenment for the listeners.

### Bloomfield-Zeissler Will Begin Season Today.

Fannie Bloomfield-Zeissler begins an active season of concert work at Cleveland on November 7. Her November engagements will take her as far North as Minneapolis, Minn. She will then travel South as far as New Orleans, and will appear in New York for the first time in two seasons, after the holidays.

### MUSICAL NEWS FROM MADISON.

MADISON, Wis., October 26, 1906.

Pupils of Harry Raccoll, voice teacher at Mrs. E. C. Me Moe's School of Music, were heard at a recital a few evenings ago. Dr. W. L. Gillette sang "Come Unto Me," by Coenen. Janette L. Montgomery, contralto, sang the Liszt setting of "Thou Art Like Unto a Flower." Barbara Klinefelter was heard in a setting of "The Lord's Prayer." The others singers and numbers were: "Pity O Saviour," "Stradella," Mrs. A. H. Vass; "Lead, Kindly Light," Sullivan, Mr. Cobb; "It is Enough," from "Elijah," Paul W. McKay; "Am Meer," and "Wanderers Nacht Lied," Schubert, Ethel Post; "Wohin" and "Morgen Gruss," Schubert, Anna Gussmann Wright; "Litanie," Schubert, Edward Swain.

The following program was given on October 24 by the Music Study Club.

This society is composed, for the most part, of students of the University School of Music, but any university students who are interested in music are eligible to membership:

Selection.....	University Orchestra.
Violin Solo, Aria in G.....	Bach
Geo. Gracner.	
Vocal Solo, A Song of Thanksgiving.....	Allitsen
Mr. Cousins.	
Piano Solo, Aufschwung.....	Schumann
Louis Lochner.	
Vocal Solo, Selected.....	W. W. Eplman.
Piano Solo, Valse à la Bien Aimée.....	Schütt
Elizabeth O'Grady.	

The Chicago Madrigal Club, D. A. Clippinger, musical director, gave a successful concert here recently. The soloists were: Delia Henney, soprano; Georgia Kober, pianist; Bertrand Alan Orr, baritone. E. A. S.

### Rochester Paper Commends Marjorie Sherwin.

Marjorie Sherwin, the young pupil of Sevcik, who recently played for the Tuesday Musical Club, of Rochester, N. Y., was commended by the Post Express, of that city, as follows:

Marjory Sherwin, the talented young Batavian, was the visiting artist. Miss Sherwin visited England and Prague last year and her success in London was unequivocal. When she came back Miss Sherwin published her European notices. She did not do as artists so often do; she did not leave out the lines of adverse criticism; but courageously gave all that was said and left it to the reader to draw his own conclusions. Commentary is needless. Miss Sherwin played an elaborate composition by Dvorák in two movements, adagio ma non troppo and allegro giocoso. Op. 53 and three smaller numbers, "Springbrunnen," by Schumann; "Meditation," by Weiss, and "Ronde des Lutins," by Bazzini. Miss Sherwin has three things that speak for her eloquently. The first is the Sevcik technique; the second is temperament, and the third is a Strad. To lovers of the violin in its truest, most august side her lovely cantilena will appeal most strongly. Her tone is pure, not very large indeed, but full of warmth. If Miss Sherwin comes to Rochester in recitals she may be sure of a good reception.

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## CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

### Mrs. H. H. A. Beach.

"Ecstasy." (Song.) Mrs. Jean L. Sherburne, Haverhill, Mass.  
 "Ecstasy." (Song.) Mr. William F. Bentley, Galesburg, Ill.  
 "Ecstasy." (Song.) Miss Hallie Foster, Salt Lake City, Utah.  
 "Ecstasy." (Song.) Miss Gertrude Reuter, Washington, D. C.  
 "Ecstasy." (Song.) Miss Ada J. Roope, Boston, Mass.  
 "Fairy Lullaby." (Song.) Miss Myrna Ryan, Des Moines, Ia.  
 "Good Night." (Song.) Miss Judith Evans, Salt Lake City, Utah.  
 "I Send My Heart Up to Thee." (Song.) Mme. Eva Kileski, London, England.  
 "June." (Song.) Mr. Edward Kendall, Boston, Mass.  
 "June." (Song.) Mme. Galski, Chicago, Ill.  
 "June." (Song.) Miss Judith Evans, Salt Lake City, Utah.  
 "Oh, Were My Love You Liar Fair." (Song.) Mrs. Martha Royle King, Salt Lake City, Utah.  
 "Scottish Cradle Song." (Song.) Miss Hallie Foster, Salt Lake City, Utah.  
 "Shena Van." (Song.) Miss Katherine P. Scully, Wyoming, Mass.  
 "Shena Van." (Song.) Mrs. Ada Weston, Trinidad, Cuba.  
 "Sleep, Little Darling." (Song.) Miss Edith Godbe, Salt Lake City, Utah.  
 "The Western Wind." (Song.) Mrs. Martha Royle King, Salt Lake City, Utah.  
 "When Soul Is Joined to Soul." (Song.) Mrs. Martha Royle King, Salt Lake City, Utah.  
 "The Year's at the Spring." (Song.) Mme. Florence Monteith, London, England.  
 "The Year's at the Spring." (Song.) Mme. Kileski Bradbury, London, England.  
 "The Year's at the Spring." (Song.) Mrs. Chas. L. Krum, Chicago, Ill.  
 "Chanson d'Amour." (Song.) Mrs. Lou Duncan Barney, Maine, Me.  
 "Fireflies." (Piano.) Mrs. Ellen Yerrington, Boston, Mass.  
 "Gavotte Fantastique." (Piano.) Miss Stella Barnard, New York City.  
 "Menuet Italien." (Piano.) Mrs. Sturkow-Ryder, Pittsburg, Pa.  
 "Romance, op. 23. (Violin and Piano.) Mrs. C. Demuth-Williams, Chicago, Ill.  
 "Sonata, op. 34. (Violin and Piano.) Mr. Luigi von Kunits, Pittsburg, Pa.

### J. W. Bischoff.

"Five Little White Heads." (Song.) Mrs. Edith Darragh-Bailey, Boston, Mass.  
 "Love, Sings the Lark." (Song.) Birdine Le Van, Dubuque, Ia.  
 "Love, Sings the Lark." (Song.) Mrs. Edith Darragh-Bailey, Boston, Mass.  
 "The Rose I Give You." (Song.) Mrs. Edith Darragh-Bailey, Boston, Mass.  
 "The Rose I Give You." (Song.) Mrs. Chas. Wells, Cleveland, Ohio.

### G. W. Chadwick.

"Allah." (Song.) Mrs. Anna McCord Mennig, Des Moines, Ia.  
 "The Danza." (Song.) Mrs. Greenwood Guiberson, Memphis, Tenn.  
 "The Danza." (Song.) Mrs. Paul Phelps, St. Paul, Minn.  
 "He Loves Me." (Song.) Mrs. Paul Phelps, St. Paul, Minn.  
 "The Maiden and the Butterfly." (Song.) Miss Judith Evans, Salt Lake City, Utah.  
 "Oh, Let Night Speak of Me." (Song.) Mr. Albert Gray, Tacoma, Wash.

### H. Clough-Leighter.

"The Awakening." (Song.) Miss Maude T. McIntosh, Galesburg, Ill.  
 "April Blossoms." (Song.) Miss Maude T. McIntosh, Galesburg, Ill.  
 "O Heart of Mine." (Song.) Miss Adeline Kiene, Dubuque, Ia.  
 "O Heart of Mine." (Song.) George Ashley Brewster, Chicago, Ill.  
 "Silver Rain." (Song.) Miss Maude T. McIntosh, Galesburg, Ill.

### M. W. Daniels.

"An Irish Coquette." (Song.) Mr. Forrest Rutherford, Denver, Col.  
 "Before the King." (Song.) Miss Gladys Wright, Grand Rapids, Mich.  
 "Highland Love Song." (Song.) Mrs. Alice Bates Rice, Brattleboro, Vt.  
 "Highland Love Song." (Song.) Miss Marguerite Listard, Brooklyn, N. Y.  
 "In the Dark." (Song.) Frank Stephen Currier, Boston, Mass.

### H. R. Hadley.

"A Hong Kong Romance." (Song.) Birdine Le Van, Dubuque, Ia.  
 "Love's Silence." (Song.) Mr. Gordon Heller, Leeds, England.  
 "My Shadow." (Song.) Miss Genevieve Haskins, Denver, Col.  
 "Sebek Hétep." (Egyptian War Song.) Mr. Gordon Heller, Leeds, England.

### Frank Lynes.

"If All the Dreams We Dream, Dear." (Song.) Miss Marguerite Robinson, Des Moines, Ia.  
 "Go, Make Thy Garden Fair." (Song.) Mr. William F. Bentley, Galesburg, Ill.  
 "So Live Today." (Song.) Mr. William F. Bentley, Galesburg, Ill.  
 "Ma Honey." (Song.) Miss Elsie Lincoln, Des Moines, Ia.  
 "Spring." (Song.) Miss Hazel Wightman, Des Moines, Ia.  
 "Sweetheart, Sign No More." (Song.) Miss Goldie Corrin, Des Moines, Ia.  
 "Scherzino." (Piano.) Miss Annabelle Wallace, Des Moines, Ia.

### J. W. Metcalf.

"A Dream So Fair." (Song.) Miss Helen Reedall, Salt Lake City, Utah.  
 "Afterglow." (Song.) Mrs. Alma Berglund-Winchester, Berkeley, Cal.  
 "Among the Heather." (Song.) Mrs. Alma Berglund-Winchester, Berkeley, Cal.  
 "A Name." (Song.) Miss Lillian Dews, Leeds, England.  
 "At Nightfall." (Song.) Mrs. Olive Reed-Cushman, Berkeley, Cal.  
 "Happiness." (Song.) Mr. Henry L. Perry, Berkeley, Cal.

"In the Land Where the Dreams Come True." (Song.) Miss Myra Bloom, Des Moines, Ia.  
 "Love Me if I Live." (Song.) Mr. Henry L. Perry, Berkeley, Cal.  
 "The Night Has a Thousand Eyes." (Song.) Mr. Henry L. Perry, Berkeley, Cal.  
 "Oh, Sing, Ye Birds." (Song.) Mrs. Alma Berglund-Winchester, Berkeley, Cal.  
 "Serenade in Seville." (Song.) Miss Judith Evans, Salt Lake City, Utah.  
 "Until You Came." (Song.) Mrs. Olive Reed-Cushman, Berkeley, Cal.  
 "Absent." (Song.) Mrs. Olive Reed-Cushman, Berkeley, Cal.  
 "Absent." (Song.) Miss Catherine Fullerton, Des Moines, Ia.  
 "Absent." (Song.) Miss Judith Evans, Salt Lake City, Utah.

### Edna Rosalind Park.

"A Memory." (Song.) Miss Helen Haskett Mason, Duluth, Minn.  
 "The Cloistered Rose." (Song.) Miss Gladys Wright, Grand Rapids, Mich.

### Recent Works From the Oliver Ditson Company.

To the "Musicians' Library," an important series being issued by the Oliver Ditson Company, of Boston, there have been added two volumes of especially interesting contents, viz., "Fifty Shakespeare Songs," edited by Charles Vincent, and "Early Italian Piano Music," edited by M. Esposito, both of which form a collection which, in point of selection, arrangement, accuracy, typography and general artistic qualities, stands as an ideal acquisition to the musical literature of the present day. The editing is authoritative in the extreme, and no pains have been spared to perfect the above volumes in every detail. The songs from Shakespeare, selected from the many which have been composed by the poet, embrace a period from the close of the sixteenth century to the present time, showing at a glance the gradual development which has taken place in music from the time when it was yet in its infancy to the present advanced stage of the art.

The arrangement is happy: Part I—Songs mentioned by Shakespeare in his plays. Part II—Songs possibly sung in the original performances. Part III—Settings composed since Shakespeare's time to the middle of the nineteenth century. Part IV—Recent settings. All of these are historically interesting, and songs which may be choice musical gems on any program.

The prefatory and descriptive matter, complete as it is, includes a review of Shakespeare's England, musically considered, and a separate descriptive and historical note to each song in the volume.

The "Early Italian Music" begins with the earliest of the great Italian composers for the harpsichord, yet at the same time appropriate to and effective for the modern piano.

The student of music will find in this volume a most thorough digest of the harpsichord school, yet masterpieces for general study. They begin with Ercole, Pasquini, one of the earliest composers for the harpsichord, on from Frescobaldi, Alessandro, Domenico Scarlatti, Martini and others, down to Clementi—all of which are well worth close study and production.

The editing of this volume is in itself a piece of art. There are biographical sketches of all the composers represented, besides several illustrations of rare instruments of the period, followed by a note in explanation of their construction and tone quality.

These two additions to the present comprehensive list contained in the "Musicians' Library" lend superlative artistry to the collection.

### G. Magnus Schutz Heard in Oratorio.

G. Magnus Schutz, the bass-baritone, sang Monday evening of last week at the performance of "St. Paul," given at the First Reformed Church, in Yonkers. The following excerpt from the Yonkers Statesman tells of the success achieved by Mr. Schutz and his pupil, Carolyn A. Bate, the soprano of the performance:

Miss Bate gave her recitatives in good declamatory style; and the singing of her aria was admirable. In "Jerusalem" there was great depth of feeling. Her voice is a true, high soprano, yet resonant and sweet, easily meeting the requirements of the oratorio; she sings with ease, naturalness and intelligence. Miss Bate is one of Mr. Schutz's pupils, and he predicts a bright musical future for her. This was Mr. Schutz's first appearance in oratorio work in Yonkers, as he is a newcomer, having recently opened a vocal studio here. He gave evidence that he is a gifted artist, possessing a rich, clear, powerful bass voice, and singing with excellent style and interpretation. His enunciation and diction are particularly good, so that every word he sings is easily understood. We are informed that he has sung in opera, oratorio and concert in most of the chief cities of the United States. That his fine reputation as a singer is deserved is clear to those who heard him give the preliminary recitative and the aria, "For Ye Are His Temple," last night.—Yonkers Statesman, October 30, 1906.

### Virginia Listemann Engaged

#### by Indianapolis Orchestra.

Virginia Listemann, the young soprano of Chicago, has been engaged to open the season with the Indianapolis Symphony Orchestra, in Indianapolis, on November 27. Miss Listemann will be heard at other important concerts during the winter.

## MUSIC IN CANADA.

### Toronto Events.

Toronto, November 3, 1906.

The Toronto Festival Chorus' annual performance of "The Messiah" will take place in Massey Music Hall on December 27, under the direction of Dr. F. H. Torrington. Artists engaged include Dora Gibson, of London, England; Grace Carter Merry, of Toronto; Ruthven McDonald, baritone, and a New York tenor, to be announced later.

George Whitfield Andrews, musical director of the Oberlin Conservatory of Music, in Ohio, will give an organ recital at the Metropolitan Church on Thursday evening, November 29.

Yvette Guilbert and Albert Chevalier will fill a return engagement at Massey Music Hall on November 15. It is announced that Madame Guilbert is to sing a number of songs in English, while Mr. Chevalier will devote himself especially to "coster" favorites.

Today's Mail and Empire contains the portrait of Beatrice Marshall, who obtained the highest standing at the Toronto Conservatory of Music's senior piano examination last June. Miss Marshall is a pupil of J. D. A. Tripp, of Toronto, at Kingsthorpe School, Hamilton, Ont.

Mabel Palen, of Toronto, who will go to Paris next spring to continue her musical studies, is to appear at concerts in Ontario and the Southern States this winter.

William Gillespie, baritone, a well qualified pupil of David Ross, will accept pupils and concert engagements this season.

Much interest is centered in the appearance of Rosenthal at Massey Music Hall on November 21.

The Strolling Players will hold their first recital of the season this afternoon. Dr. Nicolai's trio will contribute the program.

November 10 and 11 are the dates of Arthur Ingham's engagement to play in Pittsburg. The eminent organist will be heard in a representative list of compositions for the instrument to which he is so devoted.

Beatrice Wilson, soprano, of Rosedale, Toronto, is leaving next week for Milan, where she will have an opportunity to continue her already far advanced musical studies.

The Mendelssohn Choir is rehearsing under the direction of Dr. A. S. Vogt, and the performance of its various numbers, including Beethoven's "Ninth" symphony, promise to equal or even surpass all previous efforts of this famous organization.

His Canadian friends will be delighted to learn that H. Whitney Tew will be available in this country, as well as the United States, for oratorios, concerts and lecture recitals, until April 15. Mr. Tew's scholarly attainments, fine bass voice and extensive experience in the musical circles of Great Britain and Europe render his presence on this continent of special interest to musicians and concert givers.

The new Sacred Harmonic Society, conducted by Dr. P. Smith, is preparing to give Beethoven's "Mount of Olives" and Gounod's "Messe Solennelle."

Henry J. Lautz, tenor soloist at the Metropolitan Church, will sing six original compositions, as well as songs by Beethoven, Schubert, Schumann and Brahms, at his recital in St. George's Hall on November 8.

The following is a list of successful candidates for the scholarships offered this fall by the Toronto Conservatory of Music: Piano—J. W. F. Harrison, Kate Graham, Peterboro, Ont.; Mamie Mason, Toronto, Ont.; G. D. Atkinson, Dorothy Bonnard, Toronto, Ont.; Frank Lund, Toronto, Ont.; Maud Gordon, A. T. C. M.; Isabel Allardyce, Toronto, Ont.; Ethel Rolls, Sybil Paton, Toronto, Ont.; Miss Moodie, Toronto, Ont. Elementary Piano—Claire Landon, Toronto, Ont. Voice—F. H. Burt, Mus. Bac.; Mrs. G. H. Scott, Toronto, Ont.; Mrs. J. W. Bradley, E. Woods, Toronto, Ont.; S. Gray, Toronto, Ont.; Jennie E. Williams, A. T. C. M.; Marion L. Wilson, Toronto, Ont.; G. T. Elder, Elder's Mills, Ont.; Mrs. H. W. Parker, A. T. C. M.; Fanny Brown, Toronto, Ont.; Miss Haines, Toronto, Ont.; Flora Courtney, Toronto, Ont. Organ—Miss Hamilton, Cecil Medcalf, Guelph, Ont.; W. R. Young, East Toronto, Ont. Violin—Mrs. B. Drechsler Adamson, Jessie Fluke, Toronto, Ont.; Lena M. Hayes, A. T. C. M.; Georgia Ham, Toronto, Ont. M. H.

# **ROSINA HAGEMAN VAN DYK, COLORATURA SOPRANO.**

New Yorkers will have an opportunity this season to hear Rosina Hagemann van Dyk, the Dutch coloratura soprano. Madame Hageman van Dyk arrived in New York on the Kaiser Wilhelm der Grosse several weeks ago, with Dr. Muck and Leoncavallo. She sang in the ship concert, and was photographed with the distinguished musicians that crossed over in the first cabin with her, and who likewise participated in the concert aboard the steamer. The singer will make her first appearance Friday evening, November 9, at the chamber music concert of the People's Symphony Auxiliary Club, at Cooper Union Hall. Franz X. Arens has prepared a Mozart program for this evening. Madame Hageman van Dyk will sing three numbers

graceful elegance and charming manner. That vocally she was equally satisfactory is self understood.—Detmold Landes Zeitung, January 26, 1906.

The Elvira of Madame Hageman was vocally past reproach, as a matter of course; her arias were sung with great bravura and correctness.—Osnabrücker Zeitung.

The title role of the "Daughter of the Regiment" was brilliantly executed by Rosina Hageman. The part gives her ample opportunity, not only to display her beautiful voice, but also to clothe the character of the heroine with a warm heartedness and naturalness which is truly charming and sympathetic, and which, therefore, is bound to always meet with great approval. She sang her role with great virtuosity on the one hand and with genuine emotion of the more sentimental parts.—Schlagniger Zeitung, May, 1905.

Madame Rosina Hageman has fulfilled the greatest expectations in the part of Leonore. Her singing possesses the convincing element, tenderness and a marvelous warm heartedness; her voice is round



ROSINA HAGEMAN VAN DYK.

to illustrate Mozart's music. First, she will sing the simple little "Wiegenlied," and this she will follow with the more difficult song, "Das Veilchen." In the second part of the program she will sing an aria from "The Magic Flute." This Dutch singer has a repertory of forty operas, in German, Dutch and French. She sang for two years at the Grand Opera in Amsterdam, and has sung in Berlin at the Theater des Westens. While in Paris she sang at the American Church. The following criticisms are from the German and Dutch papers:

Madame Hageman displayed her beautiful voice in the principal role of Flotow's "Martha" most satisfactorily; her bell like soprano voice disported itself without effort in the highest regions, and her acting was lively and refreshing.—Detmold Landes Zeitung, January 5, 1905.

The Matilda in "William Tell" of Rosina Hageman, the well known artist, combines two indispensable factors: clean vocal technique with animated, convincing conception. Her histrionic presentation and glorious rich voice were united in perfect harmony.—Amsterdam Paper.

Madame Hageman found for the coquetry of Philine the right color and pleased by her eminent vocal ability, as well as by her talent as an actress. It must be admitted that her Philine was a brilliant performance.—Osnabrücker Zeitung.

Madame Hageman as the Baroness (in "Wildschütz"), evinced

and resonant in the softest piano, and flowing and full in the powerful forte, compelling in sound and victorious in effect.—Schlesinger Zeitung, April 29, 1905.

The presentation of "Mignon" resulted in a veritable triumph for Madame Hageman, who, in excellent spirits and fine voice, presented a brilliant performance of Philine, both vocally and dramatically; with her great aria in the second act which she sang with a brilliant technic and with a radiant tone emission which reached up to phenomenal heights, the young lady provoked demonstrative applause which was justified in every sense.—Eisenacher Tage Post, April 14, 1906.

Madame Hageman, our new coloratura singer, possesses a well trained voice, which, while reaching clear and full to a rare height, also possesses a pronounced beauty of quality in the lower regions. Madame Hageman displayed her art in the course of the evening with ever increasing brilliancy until it reached the climax in the "Titania" aria. In addition to her vocal charm and artistic development of her organ, that lady also has a pleasing stage presence and knows how to embellish her singing with natural dash and temperament.—Osnabrücker Zeitung, March, 1904.

## **Martha Young's Recital.**

Martha Young will give a recital of Plantation Songs at the Waldorf-Astoria, November 15, under distinguished patronage. Among those who will attend the affair are Mesdames Archibald Alexander, Richard Stevens, S. L. Cunwell, Dave Hennen Morris, Douglas Robinson and Miss Breese.

## **EDNA RICHOLSON, JOSEFFY PUPIL, TO MAKE DEBUT FRIDAY.**

For the first time in many moons, a young American pianist, born in America and who received her entire musical education in America, will play before a New York audience at Carnegie Hall. The debutante is Edna Richolson, daughter of B. F. Richolson, of Chicago. The date of the concert is Friday evening, November 9. Miss Richolson will have the assistance of the New York Symphony Orchestra, Walter Damrosch conductor. For the past five years Miss Richolson has been a pupil of Joseffy. Introduced by her famous master, Miss Richolson was invited to play at private hearings before Frederick A. Stock, conductor of the Theodore Thomas Orchestra; William Gericke, former conductor of the Boston Symphony Orchestra, and Walter Damrosch, conductor of the New York Symphony Orchestra. Those who attend the concert Friday night will be able to judge of Miss Richolson's talents. She is to play the F minor concerto of Chopin, and the E flat major concerto of Liszt, two extremes in the literature of piano scores. Before coming to New York to study with Joseffy, Miss Richolson was a pupil of Alice Bateman, of Chicago. Since Miss Richolson came to New York to take up advanced studies with Joseffy, she has left nothing undone to make herself a thoroughly schooled musician as well as pianist. At the National Conservatory of Music she studied theory with Max Spickler. It is reported that she has written some songs and piano pieces that equal many works that the public has applauded.

The following is the order of the program:

Overture, Mignon	Thomas
Orchestra	
Concerto for Piano, F minor, op. 21	Chopin
Miss Richolson	
Ballet Music from Coppelia	Delibes
Festival Dance and Waltz of the Hours	
Notturmo	
Dance of the Automaton	
Orchestra	
Concerto for Piano, E flat, No. 1	Liszt
Miss Richolson	

## **FIRST PRESBYTERIAN CHOIR REORGANIZED.**

William C. Carl has completely reorganized the choir of the old First Presbyterian Church, Fifth avenue and Twelfth street, and engaged sixteen solo voices for the season. Since his return from Paris, Mr. Carl has spent much of the time in hearing voices, and made the selection from several hundred applicants, who called to have their voices tried. The new solo soprano is Grace W. Sims, who possesses a brilliant voice and is an accomplished singer. Edward W. Gray, tenor, and Edwin Wilson, baritone, have been retained. The complete list is as follows: Sopranos—Grace W. Sims, Ida M. Ryerson, Miss Gilman, Miss Hagopian, Miss Titus. Altos—Mrs. A. C. Taylor, Miss Linde, Mrs. Allardyce, Miss Duffield. Tenors—Edward W. Gray, Oscar Braun, K. Knudson. Basses—Edwin Wilson, Peter Iskoff, George E. Miller, Walter H. Barnard.

While abroad, Mr. Carl made an extensive research for new music, and was fortunate in securing several important works, which will be brought forward at the musical services this winter. The motets of Reinecke, Oskar Wermann, Josef Rheinberger and Edward Grell will figure conspicuously on the lists, in addition to cantatas and several of the standard oratorios.

On Friday evening Mr. Carl will inaugurate the annual lecture and concert course in Binghamton, N. Y., with a recital, his third appearance in that city.

## **The Savages' Reception at American Institute.**

At the American Institute of Applied Music, Kate S. Chittenden, dean, a very pleasant reception was tendered Ruby Cutter Savage and Paul Savage, on the afternoon of November 3. The rooms were filled with the many friends of the institution, pupils and others, who heard the artist pair sing enjoyable solos, to the accompaniment of Ruth Savage. November 17, Marta Milinowski is to give a piano recital at the institute. She studied with Miss Chittenden, at Vassar College, for some time, since which she has been abroad for a year. Her numbers will be: Fantasie, op. 28, Mendelssohn; sonata, op. 22, Schumann; "La Fileuse," Raff; studies, Moszkowski; intermezzo, Brahms, and "Waldestrauchen," Liszt.

## **Bromberg Recitals in Two States.**

Edward Bromberg, will give a song recital tomorrow (November 8) in Mansfield, Pa. The next day he will sing for the students at the State Normal School. Last Sunday, November 4, Mr. Bromberg sang at the Laurel House, Lakewood, N. J., and the audience applauded him in the most cordial manner.

## **Fonaroff for the Institute of Musical Art.**

Mark M. Fonaroff, the violinist and teacher, whose work as teacher of some promising young men and women brought him into notice, has been engaged as teacher of the violin at the Institute of Musical Art.



**Cesar Thomson's Versatility.**

César Thomson, the famous old violinist, who comes to this country in January after an absence of eleven years, has a unique personality, as well as a marvelous mastery over the violin. He is a man of strong character, severe, hard to please, and yet kindhearted and just. One never hears him say an unkind word about a fellow artist, though he freely discusses the good qualities of his artistic confrères.

Last year Thomson's principal thought was the new house he was building—literally building, that is, for no mason or carpenter ever worked harder than did the virtuoso. Every detail came under his personal supervision, and the material had to pass his inspection before it could be used. Even the bricks had to be submitted to a chemical analysis before the owner was satisfied that they had been sufficiently baked, and his classwork was seriously interfered with. Frequently he would return home to find half a dozen pupils whose appointments he had completely forgotten, waiting for him, and often Mme. Thomson would be compelled to send to the new house to insist upon his returning to his duties.

Thomson is a great lover of antiquities, and he delights to visit out of the way shops and remote farm houses in search of prints and old furniture to add to his collection. Last year he made a specialty of old clocks, and now, in



CESAR THOMSON.

consequence, his bureau, mantel, bookcase and shelves are covered with timepieces, ranging from the cuckoo variety to the grandfather type. In the same manner he has a passion for old books. It was his research through ancient volumes that gave him his knowledge of ancient music, a subject in which he is thoroughly versed. When attending a book sale at Liege one day, he found he had purchased several hundred volumes, but had no means of getting them home. Finally, he secured a handcart, and with the assistance of several pupils he dragged his purchases through the streets to his door. Mme. Thomson was in dismay, for the books were torn and dusty, and the hallway, where the load was deposited, somewhat small. Nevertheless, the violinist calmly listened to her scolding and viewed his prizes with unmistakable satisfaction, while the pupils enjoyed the family argument immensely.

**Dahm-Petersen's Return.**

Dahm-Petersen, the singer and singing teacher, who for the past two years has been located in Birmingham, Ala., returned from Europe a week ago, having passed the summer abroad.

"My purpose for going to my old home was twofold—the primary object was to see my father, who is eighty-seven years old, and whom I had not seen for twenty-seven years, and the other object was to call upon Grieg and get his opinion regarding my singing and method of teaching. I found my aged father in excellent health. I had a most delightful time with Grieg and Sinding, the two greatest living composers in Norway.

"I gave several recitals in Christiania and Copenhagen. In the former city one of my auditors was Grieg, who was accompanied by his wife, and who, after the recital, called upon me and congratulated me heartily upon my success.

"I shall return South and open my studio within the next week. I have taken new quarters in Birmingham, and will enlarge the scope of my operations. While Birmingham cannot truthfully be called a musical city, yet it has a considerable number of persons who are interested in art and music, and who are working to advance the cause of music. In my class I have a number of promising pupils. It is my intention to do a good deal of recital work this winter. It is possible that I may visit half a dozen of the Southern cities. In all my recitals I play my own accom-

paniments. I have added considerably to my repertory and will introduce some very beautiful songs, which have never been sung in the United States."

**The Anna Otten String Quartet.**

This organization is now under the management of Edward Elliott, who for eleven years was the head of the Utica School of Music. Mr. Elliott has had considerable experience in the managerial line, and has conducted the tours of prominent singers and instrumentalists. It is his intention to devote his entire time to this quartet, and for some weeks he has been busy doing the preliminary work for what he believes will be a very busy and successful season. His salutatory is as follows:

"I take pleasure in presenting to the musical public the Anna Otten String Quartet.

"As a virtuoso of recognized brilliancy and power, Anna Otten scarcely needs an introduction. Her successes before the most critical judges both in Europe and America have been distinctive and uninterrupted, and to quote from one of her representative press notices, 'It is possibly not too much to claim that she is the best woman violinist in America, with one exception, and that in favor of a much older artist of radically different type.'

"The Anna Otten String Quartet was organized in the fall of 1905 by Miss Otten upon her return from Europe, after the most careful preparation and critical selection, with the sole purpose of achieving the highest order of artistic success.

"The maturity and finish of her art peculiarly fit Miss Otten for the intricacies of quartet leadership.

"Miss Allen's playing is marked by artistic, mental and manual equipment of the highest order, and her acquisition to the quartet is a most important and fortunate one.

"Miss Visanska is one of a family of recognized artists, and her art is the product of years of study and musical association, both abroad and in America.

"Miss Bostelmann also comes from a family of musicians, and endowed with great talent, is possessed of unusual skill and musical understanding.

"The personnel of the Anna Otten String Quartet is most remarkable for its individual evenness and capacity, and with Miss Otten at its head, is unquestionably the best quartet of its sex."

**Kronold Heard in Three Cities Last Week.**

Hans Kronold played last week in Trenton (with Samaro) these 'cello numbers: Romanze, Beethoven; rhapsodie, "Spinnlied," Popper; nocturne, Chopin; serenade, Herbert; "Arlequin," Popper, and was recalled four and five times, until he had to contribute encores. The same week he played at Poughkeepsie, Arthur Rosenstein at the piano, when the News-Press said: "The work of Kronold was, of course, charming. His mastery of the 'cello gives to his hearers a benediction of the soul of that wondrous instrument." October 29 he played at the New York Liederkranz, and after playing three numbers was the recipient of quite an ovation. Rafael Joseffy and Arthur Claassen were among those who personally congratulated him.

Two of the New York German papers published reviews of the concert. In referring to Kronold, the Staats-Zeitung said:

"The well known 'cellist charmed with his numbers by Chopin, Boccherini and Popper."

This line was in the New Yorker Revue: "The well known 'cellist delighted with three glorious 'cello numbers."

Kronold also played in Westfield at the first of the Artists' recitals. The audience of 600 people applauded so tremendously after his number that he had to play two encores. December 10 he is to play for the Syracuse Liederkranz.

**Burritt Artist-Pupils Sing.**

Edward Frank, tenor, of Indiana, and Dr. Stow, baritone, who is prominent in the medical world, gave an hour of song at the William Nelson Burritt studios, Carnegie Hall, on the evening of October 30. Mr. Frank, who has a tenor voice of fine quality, resonant and full, sang in such manner as to delight the invited guests, who quite filled the studio. His songs were: Three Rose songs, Gaynor; "A Memory," Park; "A Madrigal," Harris, and "Songs My Mother Taught Me," Dvorák. Dr. Stow's musical sincerity was always evident in his singing, and now has come something else, the ability to carry out his intentions. Ardor was always there; now there is nuance, control of manner and method, and a fine manliness. Mr. Burritt is to be congratulated on this progress, and at the same time commiserated, that this artist-pupil may only be heard in private. Dr. Stow's numbers: "Wotan's Recitative," "Brünhilde's Sentence"; "Serenade," "Dream in the Twilight," Strauss; "A Man's Song," Sinding; "Wotan's Farewell," "Caecelie," "All Soul's Day," Strauss; and "Alt Heidelberg," Jensen. Anna Church played most sympathetic accompaniments, receiving special recognition from the audience.

**AUGUSTA COTTELOW'S RECITAL.**

Augusta Cottlow, long known by the musical public of this country as one of the best of its native pianists, gave at Mendelssohn Hall, last Thursday evening, the first recital which she has vouchsafed the metropolis in the last four years. Her program was as follows:

Thirty-two Variations, C minor.....Beethoven  
Papillons.....Schumann  
Mazurka, B flat minor, op. 24, No. 2.....Chopin  
Nocturne, D flat major, op. 27, No. 2.....Chopin  
Barcarolle, op. 60.....Chopin  
Sona Tragic, op. 45.....MacDowell  
Légende, St. François.....Liszt  
Tarantella, Venezia e Napoli.....Liszt

In the selection and arrangement of her program, Miss Cottlow proved her taste and seriousness, and in its playing she revealed such musicianship and mechanical mastery as were a genuine surprise to even her warmest local admirers.

It was a foregone conclusion that the pianist would play Beethoven with beautiful tone and impeccable technique, for those have been dominating characteristics of her art ever since she was first brought out as a "prodigy" in New York by Anton Seidl. But the unexpected features



AUGUSTA COTTELOW.

of Miss Cottlow's Beethoven performance were her striking intellectual grasp of the work, her lucid and masterful analysis of its formal scheme and construction, and the authority and conviction with which she invested every note of her reading. Under Augusta Cottlow's fingers it was a pleasure to listen to a work which is by no means Beethoven's best or most interesting, and which at one time suggested to a European critic the title of "3,200 variations."

The same breadth of conception and keen musical insight which marked the Beethoven number were also in evidence when Miss Cottlow played the MacDowell sonata, and, of course, she added just the necessary degree of bravura and abandon appropriate in a work of such modern trend as the "Tragic." It was a fine piece of piano playing, suave, sympathetic, brilliant, and masterful.

The Chopin numbers gave the player an opportunity to shine as a poetess at the piano, a chance of which she availed herself to the utmost, "singing" the cantabile passages with lovely sympathy and a wealth of tonal color and pedal nuances. In the barcarolle there were missing none of the heroic declamation and the virile attack which that epic work demands.

The Liszt finale was not chosen for mere display purposes, as the performance of the two numbers proved. Both served as mediums for exquisite tone production, power of musical characterization, and irresistible dash, with a charming addition of diablerie.

Miss Cottlow's recital was altogether a rare treat and will remain a pleasant memory in a winter that is fated to be overcrowded with piano playing. Of her tremendous improvement and her real right to rank now with the best pianists of her sex, there can be no possible doubt.

She was applauded enthusiastically, recalled innumerable times, and forced to add a MacDowell lyric and Raff's "Rigaudon" to her regular program.

**New Violin Instruction for College of Music.**

Messrs. Hein and Fraemcke, the directors of the New York College of Music, have engaged Mr. Bendix for their excellent violin department, of which Hjalmar von Dameck is one of the able masters.

## CONCERTS OF THE PAST WEEK IN NEW YORK.

Thursday afternoon, November 1, Gracia Ricardo song recital, Mendelssohn Hall.  
 Thursday evening, November 1, Augusta Cottlow piano recital, Mendelssohn Hall.  
 Thursday evening, November 1, Kneisel Quartet, Arthur Foote, assisting pianist, Association Hall, Brooklyn.  
 Friday evening, November 2, Evan Williams song recital, Mendelssohn Hall.  
 Saturday evening, November 3, debut of Camille Saint-Saëns, assisted by New York Symphony Orchestra, Walter Damrosch, conductor, Carnegie Hall.  
 Sunday afternoon, November 4, second appearance of Saint-Saëns and the New York Symphony Orchestra, Carnegie Hall.  
 Sunday evening, November 4, concert by Besses o' th' Barn Band, Hippodrome.  
 Monday evening, November 5, Amers' British Band, Weber's Theater.  
 Tuesday evening, November 6, Amers' British Band, Weber's Theater.

### FRANK ORMSBY ENGAGED TO CREATE NEW PART.

Frank Ormsby, the tenor, has been engaged by the New York Oratorio Society, Frank Damrosch, conductor, to create the tenor part in "The Children's Crusade," by Pierné, which will have its initial performance in America at Carnegie Hall on the evening of December 4. Mr. Ormsby has also been engaged by the Cecelia Society, of



FRANK ORMSBY.

Boston, B. J. Lang, conductor, to sing the same part in Boston on February 26, 1907. This is by no means a small compliment to Mr. Ormsby, as both Mr. Damrosch and Mr. Lang recognized the difficulties of the part. Both conductors found in Mr. Ormsby not only a voice but a splendid musician as well, and it requires the combination to meet the demands. Mr. Ormsby is making a favorable impression wherever he appears. Conductors are learning that he is an artist on whom they can rely. The singer's artistic progress has been rapid since he took up his residence in New York. His progress, it must be said, is due to his aptitude for study, and, after all, the artist who is a student finds that thorough study and close application will lead to success. Many good engagements will follow the appearance at Carnegie Hall. These engagements, together with the regular choir work of the singer, will keep him busy through the winter and spring. Mr. Ormsby's repertory includes the following works: "The Messiah," "Elijah," "The Apostles," "Dream of Gerontius," "The Creation," "Samson and Delilah," Verdi's "Requiem," "Judas Maccabeus," "Hymn of Praise," "The Redemption," "King Olaf," "Hiawatha" and "The Children's Crusade."

### Amelie Seebold and Denza.

Amelie Seebold, the teacher of the Lamperti method, who was thoroughly in the confidence of that master, had equal success in France and Germany, as her press notices

prove. Denza, the distinguished composer, played accompaniments to his own songs for her on a notable occasion. When she sang at Homburg, the famous watering place, it was said of her that "She came, she sang, she conquered." Clara H. Philipbaar, the former Buffalo soprano, who occupied a high place there, has found in Madame Seebold "the only teacher who did her any good," to quote her own words—and she has been to some of the leaders.

### Madame Ziegler Keeps the Court Open.

To The Musical Courier:

I am grateful to you for giving space to the Open Court question addressed to me in your last week's issue, and hope you will extend your kindness to the printing of my answer.

It has been a wish of mine for some years that your distinguished paper would give space for an open court on musical matters, especially vocal ones—for that in itself would bring to the front and in doing so benefit the students and the public knowledge, wisdom and experience.

As for the question of today, I should have supposed that any reader of my article, "A Plea for the Science of Singing," would have guessed that when I gave the number of vibrations necessary to make a certain tone, I but quoted a well known fact in the science of acoustics and harmonies, and therefore relied on such accredited authorities as Richter, Goetschius, Shepard and the scientist, Dr. Petersen. Even if there were some divergence of opinion as to the exact number of vibrations, my general conclusion would not be affected in the least. Of course, as a teacher of singing, I do not pretend to poach upon the physicist, but surely we must all be willing to accept the results of his experiments.

My direct answer to Mr. Decsi is, "No; I have not personally observed either the 38,000 or the 16 vibrations in a second."

ANNA E. ZIEGLER.

NEW YORK, November 2, 1906.

### Corinne Rider-Kelsey Sang Superbly.

Members of the New York Philharmonic Society, who played at the concert of the New York Heinebund last Sunday night, united with the club and the audience in extending an ovation to Corinne Rider-Kelsey. Mrs. Kelsey was in glorious voice and sang superbly the "Salome" aria from "Herodiade," "Il est doux, il est bon." At the conclusion of the number from Massenet's opera, tumultuous applause greeted the soprano. The orchestra also accompanied Mrs. Kelsey in Luckstone's waltz song, "Delight," and in this the singer showed that she is an artist who may be trusted to do justice to extremes in music. The beauty of her voice and the breadth of her style were fully revealed in the opera aria, and in the dainty waltz song she displayed great flexibility and the caressing lightness of the best coloratura sopranos. As encores, Mrs. Kelsey again delighted her German listeners by singing two beautiful lieder, "Heimliche Aufforderung," by Richard Strauss, and "Der Gaertner," by Kaun. The singer also was heard in a duet, "The Crucifix," by Fauré, with Aurele Borris. The concert was conducted by Carl Kapp. Besides Mrs. Kelsey and Mr. Borris there were two more soloists, Eugene Bergner, violin, and Signor Lapitini, harp.

### Neitzel's "Salome" Lecture.

The following is a synopsis of Dr. Otto Neitzel's first lecture recital in New York on Richard Strauss' "Salome," which will take place at Mendelssohn Hall on Thursday, November 8:

#### MOTIFS.

(a) The two Salome chief motifs: 1. Her natural character. (The small, slow tone steps. "The mole's eyes of Herodes.") 2. Salome's acting.

(b) Salome's grace.

(c) The two Jokanaan motifs: Holiness and the Prophet motifs.

(d) Salome's love motifs: 1. The call of enticement. 2. Longing.

3. Blessedness. 4. The kiss motif.

#### FRAGMENTS.

(a) The allurements of Narraboth, Herodes' solicitations.

(b) Salome's love, Jokanaan's warning.

(c) The Dance of the Seven Veils. (Intermezzo: The false intervals of the Jews' characterization, Confusion, Pain, Salome's Despair.)

(d) The death sentence of Jokanaan and Salome's glorification.

### The Rosenthal Program.

The Rosenthal program at his debut this evening (Wednesday, November 7) at Carnegie Hall will be as follows:

Overture, The Theater Manager.....Mozart  
Orchestra.

Concerto, E minor.....Chopin  
Rosenthal and Orchestra.

Variations on a Theme by Paganini.....Brahms  
Rosenthal.

Two Russian Folksongs—  
Mosquito Song.....Liadow  
Cradle Song.....Liadow

Orchestra.  
Concerto, E flat.....Liszt  
Rosenthal and Orchestra.

The New York Symphony Orchestra, under Walter Damrosch, will assist.

### Evan Williams Song Recital.

Evan Williams delighted a large and fashionable audience in Mendelssohn Hall last Friday evening with the most ambitious song recital of his career.

His program was chosen wisely to demonstrate his versatility as an artist in both oratorio selections and ballads. In the Handel and Haydn selections his dramatic ability was very apparent. His interpretation of the Beethoven cycle showed him to be a close student of these German classics. The Von Fielitz cycle was also well done, showing his breadth of style and sweetness of tone to great advantage.

The program in full was as follows:

Recitative, Deeper and Deeper Still, Jephthah.....Handel  
Aria, Waft Her, Angels, Jephthah.....Handel  
Recitative, And God Created Man, Creation.....Haydn  
Aria, In Native Worth, Creation.....Haydn  
The Sorrows of Death, Hymn of Praise.....Mendelssohn  
An die Ferne Geliebte (To the Distant Beloved).....Beethoven  
O'er the Purple Crested Mountain (Auf dem Hügel).  
On the Cliffs or in Caves (Wo die Berge so Blau).  
Lark! That Sing'st (Leichte Segler).  
Oh! Would That My True Love Were Here (Diese Wolken).  
The Spring Is Returning (Es Kehret der Maie).  
Wake Thy Lute (Nimm Sie Hin).  
Woodland Song (New, first time in America).....Chaminade  
Eliland.....Alexander von Fielitz  
Silent Woe.  
Frau's Worth.  
Roses.  
Secret Greetings.  
On the Shore of the Lake.  
Child Voices.  
Moonlight Night.  
Dreams.  
Anathema.  
Resignation.

### Lhévinne Aroused Enthusiasm in Baltimore.

Lhévinne, Russia's greatest pianist, opened his American tour with a concert at the Peabody Institute, Baltimore, on Friday last. Lhévinne is reported to have stirred the usually placid Baltimoreans to unusual enthusiasm.

An Associated Press dispatch says that the audience, composed chiefly of musicians, was aroused to great enthusiasm.

The correspondent of the New York Herald wired his paper as follows: "Lhévinne met with a pleasant reception on his appearance and, what is more to the point, after being listened to by a large audience containing many musicians, he was enthusiastically applauded and compelled to respond to many encores."

The correspondent of the Morning Telegraph wired: "Lhévinne was given an ovation after his playing of Schumann's 'Toccata' and the Brahms-Paganini Variations."

The critic of the Baltimore News, commenting on the recital, said: "The 'Toccata' was marvelously played, at unheard of speed, with clearness and lucid understanding. The Czerny 'Octave Etude' was an exhibition of almost superhuman speed, accuracy and plastic adjustment. It is safe to say that Lhévinne excels all other living pianists in wrist work, and his finger tone is unusually pleasant and sometimes exquisite."

Of Lhévinne's Chopin playing, the critic of the Baltimore Sun said: "The barcarolle in F sharp major was played with the sweetness and smoothness of a melody wafted on a summer wind and the flute like waltz in A flat was rendered in a manner that could not be excelled."

### Hekking Begins in Baltimore.

Anton Hekking began his tour Monday night in Baltimore. From now until early in the spring this eminent violoncellist will be incessantly busy. This tour will be one of the longest tours ever made by an instrumentalist through the United States. Hekking will appear in every place he visited last season and will visit all the cities of importance from Maine to California and from Florida to Minnesota. Robert E. Johnston, who is promoting his tour, has had no difficulty in booking engagements. There are applications for dates as far ahead as May 5. It is altogether likely that Hekking will remain in this country until the middle of May. No violoncello player has a greater following in the United States. It is not yet settled how many appearances in New York Hekking will make.

### Inez Barbour in Demand.

The name of Inez Barbour, soprano, is as yet unknown here, but this young woman is fast booking dates which will bring her into prominence. She will sing in "The Messiah" for the Brooklyn Oratorio Society (Walter Henry Hall, conductor); November 25 and January 6, as soloist for the New York Liederkreis; November 27 she sings at Poughkeepsie as soloist in important choral works, and other excellent engagements are pending. Miss Barbour may be heard at the services at Temple Emanu-El, Forty-third street and Fifth avenue. She is under the management of Albert B. Pattou.



## HERMANN KLEIN'S STUDIO.

Before settling in New York, a few years ago, Mr. Klein had been for nearly a quarter of a century one of the foremost teachers, music critics and writers in London. As the accredited exponent of the celebrated Garcia method and being the pupil and friend of Manuel Garcia himself, Mr. Klein enjoyed an enviable position. When he came to the United States his high reputation had preceded him and he found no difficulty whatever in gaining a foothold in New York. Mr. Klein passed the summer abroad, and soon after his return home resumed his teaching. In his class are some exceptionally promising pupils who, under his tutelage, will develop into fine singers. With regard to Mr. Klein and his work it is not necessary to speak at length. The season which has just begun will be much the best he has ever had since opening his studio in this city.

The residence-studio of Hermann Klein, No. 154 West Seventy-seventh street, New York, has recently been rearranged and freshly decorated. It is a large room on the second floor, facing Seventy-seventh street, and adjoining it is a smaller apartment which is used as a library. The studio has an abundance of natural light and is exceptionally well ventilated. The floor is of hard wood in the most beautiful style of marquetry, and scattered about in "ad-mired disorder" are rich India rugs.

The centerpiece in the studio is a medium sized Steinway grand. Holding the position of honor on the top of the piano is a photograph of the illustrious Manuel Garcia, whose death but recently occurred, after he had passed his one hundredth year. With regard to this remarkable man, who for many years was the teacher and close friend of Mr. Klein, he talks most interestingly.

Strung along the mantelpiece, hung upon the walls and occupying niches everywhere are photographs of famous singers, instrumentalists and composers whom Mr. Klein has known and many of whom he has numbered among his personal friends. Every photograph bears an inscription and signature. These photographs constitute perhaps the most valuable collection of artists' pictures and autographs to be found in the United States. Their possessor values them beyond price, for it would be utterly impossible to duplicate them. To mention but an inconsiderable number of these celebrities will give some idea of these photographic treasures. These were observed by THE MUSICAL COURIER representative, who visited the Klein studio one day recently:

Manuel Garcia, Adelina Patti, Jennie Lind, Sir Julius Benedict, Christine Nilsson, Joachim, Tietjens, Alboni, Sarasate, Wagner, Verdi, Minnie Hauk, Clara Louise Kellogg, Wilhelmj, Brahms, Arditi, Frederick Cowan, Sir Arthur Sullivan, Carl Rosa, Scalchi, Piatti, Tschakowsky, Mascagni, Gounod, Jean de Reszke, Edouard de Reszke, Lady de Grey, Paderewski, Sir Charles Hallé, Lady Hallé, Emma Eames, Nordica, Alvary, Calvé, Dvorák, Liszt, Campanini, Mapleson, Sir William Cusins, Sir Augustus

Harris, Zélie de Lussan, Victor Maurel, Melba, Gerster, Seidl, Klafsky, Santley, Edward Lloyd, Sir Alexander Mackenzie, Boito, Pauline Lucca, Sembrich, Saint-Saëns, Lassalle, Plançon, Ternina, Arthur Chappell, Del Puente, Sir Michael Costa, Gadsby, Sims Reeves, Lilli Lehmann, Schumann-Heink, Puccini, Sir Joseph Barnby and Sir Edward Elgar.

In addition to these Mr. Klein has two mammoth volumes filled with letters from distinguished persons in the art world and from royalty. He regards these as the most priceless of his possessions.



HERMANN KLEIN.

## First Lhevinne Program.

Lhevinne will play this program at his first recital in Carnegie Hall on Thursday evening, November 22:

Op. 27, No. 2, Sonata, C sharp minor, Moonlight.....	Beethoven
Adagio, B minor .....	Mozart
Scherzo a Capriccio, F sharp minor.....	Mendelssohn
Barcarolle, op. 60.....	Chopin
Waltz, A flat, op. 42.....	Chopin
Carneval .....	Schumann
Variations on a Theme by Paganini.....	Brahms
The Lark .....	Dyakireff
Octave Etude, No. 33, op. 740 (School of Velocity).....	Czerny
Nachtfalter Walzer .....	Tausig



HERMANN KLEIN'S STUDIO.

## CINCINNATI.

CINCINNATI, November 3, 1906.

The Musical Art Society, founded and directed by Edwin W. Glover, is the chorus novelty sensation of the present season. It was an original idea on the part of Mr. Glover to bring together and organize a chorus exclusively composed of professional men and women, many of them singers of note and distinction—all of them equipped with voices and fortified by the art of singing. It is questionable whether ever before so unique a chorus, composed of some eighty members, united for serious work and progress along the highest ideals of art. The society has had but a few rehearsals at Aeolian Hall, but those who were fortunate enough to attend them enjoyed the satisfaction of listening to a body of voices that in point of quality reached a degree of finish, nuance and expression that had hitherto been considered almost impossible. And the musical aim of the society is as unique as its organization. It is to represent in its repertory all that is best in the smaller forms of vocal composition from the sixteenth and seventeenth century à capella works of Palestrina, Praetorius, Vittoria, Gabrieli, de Pres, Sweelinck, Eccard, etc., to the more modern writings of Cornelius, Liszt, Brahms, Taneyef, Strauss, Reger, etc.

A special feature of the programs will be the presentation of the motets and cantatas of Bach, following as nearly as possible the original scoring. In these works the society will have the assistance of the necessary complement of men from the Symphony Orchestra. The concerts, three in number, will be held in the Auditorium, Seventh and Elm streets. No tickets will be sold to any except an associate member, and no seats reserved. The price, \$6 for the season of three concerts, entitles the subscriber to two tickets for each concert. The number of subscriptions, owing to the size of the hall, will be limited to 300.

Following is the roster of active chorus members, who are all of them members of the musical profession: Sopranos—Mrs. Samuel Assur, Mrs. S. C. Bennett, Irmgard Bicker, Mrs. Paul Bliss, Mrs. O. W. Bodler, Ida Cole, Mary Conrey, Mrs. F. McKnight-Covalt, Lillie Dickman, Ada Hamilton, Annie Norton-Hartdegen, Ethel Irwin, Gertrude L. Johnson, Estelle Krippner-Shealor, Helen Morris, Mrs. J. T. Churm, Elizabeth Parks, Olive Robertson, Mary Stockwell, Mrs. Isidore Weinstock, Mrs. Dell Kendall-Werthner, Antoinette Werner-West and Mrs. Wm. H. Winkleman. Altos—Eleanor Bain, Charlotte Callahan, Mrs. A. T. Ellis, H. Frances Fisher, Virginia Gottlieb, Olive E. Hamer, Mabel Hill, Helen Hinkle, Wilhelmina Hoffman, Mrs. M. A. Kellerman, Gussie Litzendorf, Alma Marks, Amanda Maull, Mildred Merriweather, Amy Nelson, Flora McIvor-Smith, Rose Fisher-Smith, Tecla Vigna, Beatrice Williams, Laura Wilson and Martha Wilson. Tenors—Fred Beck, Paul Bliss, Leslie K. Chilton, A. G. Cornelius, Sidney J. Cowen, Fred F. Downs, Jos. Fenley, Ferd. Hasenzahl, John A. Hoffman, Chas. Huber, Karl W. Knorr, S. A. Moyle, Edward D. Roberts, Joseph Shaw, Ben Smith, Hougard Nielsen, J. Fred. Lampe and W. H. Winkleman. Basses—James E. Bagley, Stanley L. Baughman, S. W. Coffman, Edwin L. Christina, John L. Drury, A. T. Ellis, Charles E. Gallagher, John C. Hersh, George H. Kattenhorn, Marcus B. Kellerman, W. N. Mathias, Charles Park, Willard J. Purser, D. Walter Rogers, Rev. David A. Schaefer, Gilbert Schramm, H. D. Startzman, Chas. Voige, Isidore Weinstock and Robert Hosea.

The programs for the season have been arranged as follows:

First Concert, Thursday evening, December 13, 1906—"Stabat Mater," Palestrina; "O Magnum Mysterium," Vittoria; "Adoramus te," Palestrina; "O Salutaris," Gorno; cantata, "Abide With Me," Bach; "Weihnacht" (German folksong), arranged by Damrosch; "Christmas Song," Cornelius; "Cherubim Song" No. 3, Tschaiowsky; "Ring Out, Wild Bells," Damrosch; "Neue Liebeslieder," op. 65, Brahms.

Second Concert, Thursday evening, February 21, 1907—"Missa Brevis," Palestrina; "Ave Verum," de Pres; "Ave Verum," Mozart; "Ave Verum," Elgar; cantata, "The Lord Is a Sun and Shield," Bach; "Summer Is Comin' In," Old English; "Amidst the Myrtles," Battishill; "Charm Me Asleep," Leslie; part song for female voices, Brahms; four Gypsy songs, Brahms.

Third Concert, Thursday evening, May 2, 1907—"Stabat Mater," Palestrina; "Presentation of Christ in the Temple," Eccard; "O Lord, God, to Thee Be Praise," Sweelinck; "O Filii et Filiae" (from "Christus"), Liszt; "Ave Marie," Liszt; motet, "I Wrestle and Pray," Bach; cantata, "Strike, Desirable Hour," Bach; "Angels' Chorus," from "Faust," Liszt; "Ave Maria Stella," Grieg; "Sunrise," Taneyef; "Zigeunerlieder," op. 103, Brahms.

The first of the series of College of Music chorus and orchestra concerts will be given in Music Hall early in December. Among the novelties to be performed are compositions of Louis Victor Saar and Signor Pietro Florida. The former will present, under his own direction, a num-

ber for chorus and orchestra with piano and flute obligato. Signor Florida has written a highly interesting and exceedingly characteristic composition for strings called "Moths."

J. A. HOMAN.

## "How to Appreciate Music."

Moffat, Yard & Co., of New York, are responsible for the publication of a most interesting volume, designated "How to Appreciate Music," written by the well known literary authority, Mr. Gustav Kobbé, author of "Wagner's Music-Dramas Analyzed." The vein of the style is popular and it is not one of those dry, technical books intended to illustrate the wisdom of the author, but a book covering its purposes directly and telling the universal intelligence how it can reach a point from which all kinds and forms of music and musical performances can be understood and absorbed.

The piano recital, the orchestral concert, vocal music and the associated musical means are treated broadly and with the chief intention of making the functions accessible instead of obscuring them in a nebula of terminology which usually defeats the very aim and purpose intended. The book is modern in tone and clearly up to date and furnishes a great mass of information and is a credit to Mr. Kobbé's erudition as well as his conception of what was needed just at this juncture. A lay reader can become as deeply interested in it as a professional, and that is really the highest compliment that can be paid to the work.

## Marguerite Sylva in "Carmen."

The success of Marguerite Sylva, as Carmen, at the Opéra Comique, Paris, is still drawing forth favorable criticism from the press. The Brooklyn Eagle, of a recent issue, contained the following criticism by Emma Bullet, its Paris correspondent:

Paris theaters are awakening from their summer slumbers. The Opéra Comique had some gala houses this week, for the debut of Madame Sylva in the part of Carmen. She is a well known singer in America. Capoul introduced her to the management of the Comique, M. Carre, about a year ago, and he, struck with her beauty and her fine physique, for Carmen, engaged her on hearing her sing. He already had four Carmens. This fact makes the compliment to Madame Sylva all the greater, for four Carmens are sufficient for any stage. The singer's success was great. She proves to be a consummate artist in voice, method and acting. She was naturally a bit nervous at the beginning, but as soon as she saw that she had the confidence of her audience, she proceeded from success to success. There is no doubt that she will be made to sign a long contract at the Comique, and become as great a favorite in her special parts as Miss Garden.

Madame Sylva is a strange mixture as to nationalities. She is a Belgian, born of an English father and a Swiss mother. She married an American, Mr. Mann, and lived many years in America. Her birthplace accounts for her perfect French accent. For once, the accent of a woman who has spent many years in America was not criticised. Accent is more criticised at the Comique, in that spoken dialogues are intermingled with the singing, and there is much of that in "Carmen."

Dr. Dossert, the teacher of Marguerite Sylva, has just returned to New York from Paris. He has reopened his studios in Carnegie Hall for the season.

## Lachmund Pupil Played Big Program from Memory.

Esperanza Barbarosa, a highly talented pupil of Carl V. Lachmund, of the Lachmund Conservatory of Music, played the following big program entirely from memory at a recital before the conservatory pupils and guests, Monday night, November 5:

Sonata, op. 7.....	Grieg
Barcarolle, op. 13.....	Nicodé
Etude, op. 37.....	Liadow
Polka, op. 7.....	Smetana
Valse, Impromptu, op. 12.....	Carl V. Lachmund
Nocturne, op. 15, No. 2.....	Chopin
Etude, op. 10 (on the black keys).....	Chopin
Rhapsodie Espagnole.....	Liszt
The Maiden's Wish, Chant Polonaise.....	Chopin-Liszt
La Campanella.....	Paganini-Liszt
Tarantella, Venezia e Napoli.....	Liszt

## Symphony Concerts in Denver Abandoned.

(By telegraph to THE MUSICAL COURIER.)

DENVER, Col., November 3, 1906.

The Denver symphony concerts have been abandoned. Although the fund lacked only \$1,000 of the sum needed for the undertaking, a disagreement of the directors spoiled the chances of this very promising and popular movement. Rafaelo Cavalli, the conductor of the orchestra, will try to continue with public concerts. Fifty of the musicians have co-operated with him in the attempt at independent management.

F. T. MCKNIGHT.

## Arthur Hartmann's Arrival.

Arthur Hartmann, the great violinist, arrived in New York last Saturday evening on board the Auguste Victoria, and left almost immediately for Halifax, where he will open his tour on November 8. Several other Canadian appearances will follow before Hartmann returns to this vicinity and plays in Philadelphia, with the Philadelphia Orchestra, and in many other Eastern cities. The artist's New York debut will be made during Yuletide, in a recital of his own.

## MUSIC IN CALIFORNIA.

SAN FRANCISCO, Cal., October 29, 1906.

It may be of interest to the readers of THE MUSICAL COURIER to know something about the wonderful progress in musical activities in the city by the Golden Gate. Indeed, it is surprising to find such wonderful improvement within a few months from the recent disaster. The teachers are exceptionally pleased with the looks of things. Most of them tell with beaming countenances of the increase of their classes. The reason of this gain may be found in the fact that a great many teachers have left San Francisco, and their pupils remaining swell the classes of a good many of those teachers who remained. It is now possible to locate all those prominent in musical circles. A few forsook the city to cast their fortunes in other parts of the country, but those here are doing their level best to put music even upon a more effective basis than it was before the calamity. The spirit of San Francisco is not by any means a thing of fiction, but one of the most marvelous of realities.



Among the most artistic events at the Greek Theater are the chamber music concerts of the Minetti Quartet. Giulio Minetti has for ten or eleven years given chamber music concerts in San Francisco and previously has continued these affairs in the face of adversity. No musician in the vicinity of San Francisco has been as unselfish in the desire to create a truly artistic atmosphere as Minetti has, and he is gradually assuming that position in the Far Western territory that should have been his several years ago. The Minetti Quartet consists of four as expert musicians as can be found in the Far West. The personnel consists of: Giulio Minetti, first violin; Hans Koenig, second violin; Andre Verdier, viola, and Arthur Weiss, cello. The men play like one individual, and the wonderful acoustic qualities of the Greek Theater were never revealed to more advantage than at the occasion of these chamber music concerts, when every tone was wafted like a ray of sunlight through the pure, blue California atmosphere. Really the string instrument and the human voice receive the most advantageous display in this huge architectural structure.



## Los Angeles.

Sparks Berry, manager of the New Auditorium, announces an Italian grand opera season, which will begin on November 8 and extend over four weeks. The company engaged for this occasion is the Lombardi Company, which has traveled with much success in Mexico and South America, and which is well known to the California opera loving public by reason of its previous appearances here. The season in Los Angeles will open with "Aida" and will include all the well known modern and older Italian operas. The cast includes some excellent artistic material, among which may be considered as especially important Ester Adaberto, dramatic soprano, and Signora Trombar, who sang under Puccini direction in Milan, according to report. The company will bring along an efficient chorus and orchestra. After the Los Angeles engagement the company will go north and play in Oakland at the MacDonough Theater.

ALFRED METZGER.

## Society Engagements for Koevessy.

Maximilian Lichtenstein-Koevessy, the talented violinist, opened his season at the recent concert of the Austrian Society of New York, given at the Arion Hall Clubhouse. Last week Mr. Lichtenstein-Koevessy played at an exclusive musicale in New Rochelle. He has many more bookings for musicales at private houses in New York and vicinity. The violinist has bought a fine house at Pelham Manor, N. Y. This coming winter is to be his most prosperous season since he entered the field as a solo artist. Mr. Lichtenstein-Koevessy is a great favorite with the hostesses for whom he has played, for he is often re-engaged and is usually introduced as one who shines in the drawing room as in the concert hall.

## Demand for Janpolski in German Societies.

Albert G. Janpolski, a recognized authority in the interpretation of German Lieder and arias, has been engaged by the following German music clubs: Annual concert, Gesangverein Eichenkranz, conductor Wirsching; Hoboken Quartet Club; A Capella Society, of Milwaukee, Wis. Mr. Janpolski not only sings German, but speaks it fluently, and is thoroughly conversant with the classical German literature, greatly in contrast with that of some singers who pretend to sing in a foreign tongue.

Florence Cooper-Cushman will give a series of monthly recitals at her studio, Bretton Hall, Eighty-sixth street and Broadway, consisting of the folksongs of the different nationalities, during the winter, beginning with the Italian folksongs the last of November.



## FIRST APPEARANCE OF THE SYRACUSE ORCHESTRA.

310 NIXON STREET, SYRACUSE, N. Y., November 1, 1906.

The first appearance of the new Syracuse Symphony Orchestra, Conrad Becker, conductor, will be made on the evening of November 19. The success of this initial concert will be sure to encourage those who are working to raise the musical standards of Syracuse and vicinity. Subscription books have been placed in Clark's music house.

The appended program, arranged by Mrs. Carleton A. Chase, opened the season of the Morning Musicale:

Piano Concerto, Andante Tranquillo, First Concerto....MacDowell  
Flora Dawson, second piano part by Margaret Seymour.

Soprano Solos—  
Dormi Pure.....Salvatore Scudere  
Jesse Macpharlane, Old Scotch Air.....Lucy E. Broadwood  
Mrs. Barnes.

Harp Solos—  
Winter.....Thomas  
Fantaisie.....Hahn  
Maude Clark.

Contralto Solos—  
Thou Art Mine All.....Campbell-Tipton  
Thy Name.....J. Emory Shaw  
Beulah Chase Dodge.

Piano Concerto, Allegro, from Fifth Concerto.....Beethoven  
Ida Meisel of Leipzig, second piano part by Mrs. Damon.

Soprano Solos—  
Songa My Mother Taught Me.....Dvorak  
When Doris Smiles.....Louis Phillips  
Merza.....Louis Phillips  
Mrs. John A. Nichols, Jr.

Piano Solos—  
Reverie.....Schutt  
Dryade.....Adolph Jensen  
Mrs. George N. Cooper.

Much interest was shown in the playing of Miss Meisel, a new comer in Syracuse. By her performance of the movement from the fifth concerto of Beethoven, the pianist disclosed admirable qualities.

Tom Ward has resigned his position of musical director of the First Methodist Episcopal Church. There are many applicants for the place. This church has a fine new organ.  
FREDERICK V. BRUNS.

### KATHARINE GOODSON'S PRESS NOTICES.

Appended are a few press notices of Katharine Goodson's recent concerts in Germany. The talented young English pianist will be the soloist of the Boston Symphony Orchestra's concerts on January 18 and 19, 1907:

The name of Katharine Goodson, which was on this program (Gewandhaus concert under Nikisch), was entirely unknown to me, but in my opinion it will now appear very frequently at our concerts. The pianistic, and, above all, the truly musical qualities of Miss Goodson are so striking, and bear witness to such a decided talent, that it would indeed be extraordinary if, within a very short time, this young lady were not to be in the very front rank of our most celebrated pianists. How plastic was her playing of the Grieg concerto! Every tone, from the fullest fortissimo chords down to the finest filigree work in the numerous delicate episodes, made its effect. There was also in her performance a considerable amount of the northern poetry. Miss Goodson has soul in her playing, a remark we would not dare to make of every pianist. The "Papillons," by Schumann, pleased me even better than the Grieg concerto. With what wonderful delicacy and sense of color did Miss Goodson portray the quickly changing moods, the quickly passing pictures. She has nerves, too, and down to the very finger tips, and from there on to the keyboard, stream the subtle effects of this complicated, finely built up nervous system. Added to this, a wonderful wrist, and, from the right hand, chains of notes like pearls! Certainly the A flat waltz of Chopin did not come very suitably after the "Papillons," but still it would have been a pity if this renewed proof of her very fine technique had not been given. Miss Goodson responded to the desire for an encore with the fine prelude by Rachmaninoff. I must certainly express the hope that we have not greeted this highly gifted artist for the last time in Leipzig.—Heinrich Zoellner, in Leipziger Tageblatt, January 13, 1905.

Yesterday we made a delightfully artistic acquaintance in Katharine Goodson, from London, who, as the soloist of the evening played first the Grieg concerto, and later Schumann's "Papillons," and Chopin's A flat waltz, and for a loudly demanded encore, the prelude of Rachmaninoff; she played with a very clear technique, a delicate touch which was full of charm, and with a conception as refined as it was artistic, and won much hearty applause. The young

artist excels in distinguished, finely poetic, and also in brilliant piano playing. The beautiful Grieg concerto was interpreted by Miss Goodson as a lyrical poem, and at the same time with virtuosity, and she gave an excellent performance of it. We shall look forward with great interest to the recital which Miss Goodson gives on Tuesday next in the Kaufhaus; after her debut yesterday, one has only the very best to expect.—Leipziger Zeitung, January 13, 1906.

### GODOWSKY'S TRIUMPH IN SPAIN AND THE ORIENT.

Here are some press opinions of Leopold Godowsky, from Bucharest, Constantinople, Stamboul and Madrid:

Godowsky gave us a renewed proof of his musicianly art in Brahms' variations and fugue on the Handel theme. His playing of these was characterized by deep thought and feeling and masterly execution. Also Schumann's charming "Carnival" and his own studies on Chopin's etudes brought forth enthusiastic applause, on account of the marvelous mastery of the instrument he displayed hereby.

And, indeed, these studies arranged for and played by him with the left hand alone are marvelously effective. There is far more music in them than in the playing of many other great artists. They were played with extraordinary rapidity, especially No. 9 (from op. 25) and No. 5 (from op. 10). Besides being of extreme technical difficulty, they are the work of a genuine musician and composer.—La Epoca, Madrid, April 14, 1905.

In the fifth section of its musical season, the Madrid Philharmonic Society has given us the opportunity of hearing one of the greatest of living pianists, Leopold Godowsky.

In these exacting days of ours more than flexibility, power, subtlety, manual mastery of the instrument and artistic feeling are demanded of a great pianist; for these it is also necessary to have a thorough technical knowledge of the instrument and all its capabilities as regards tone and expression, and to have besides a scientific, musical training, so as to have a full understanding and a proper conception of the work to be interpreted. It is quite evident that a thorough training, such as has here been indicated, has been enjoyed by the excellent Russian musician, who, in the four concerts he gave last week, called forth the astonished delight of the members of the Philharmonic Society.

Godowsky is in possession of the art of expressing musical thoughts in the most subtle manner, as was evidenced in Schumann's "Carnival" and some of Chopin's most delicate works. All in all, Madrid is richer for having heard Godowsky.—El Correo, Madrid, April 19, 1905.

Godowsky once more proved himself to be a master performer in his rendering of Weber's "Moto Perpetuo," and in Wagner's overture to "Tannhäuser." And that he was also an artist of deep feeling was shown in Chopin's impromptu (op. 36) and in the same composer's sonata, in which the "Funeral March" produced a deep impression on his hearers.—La Epoca, Madrid, April 17, 1905.

With perfect justice Godowsky must be reckoned among the mighty, who have attained complete mastery over the piano. His is an extremely interesting personality. His artistic individuality was revealed in his beautiful interpretation of Beethoven's sonata (op. 31), Schumann's "Etudes Sinfoniques," and the twenty-four preludes of Chopin. The rendition of the latter was especially effective.—La Epoca, Madrid, April 12, 1905.

Godowsky gave an impressive and inspired interpretation of Beethoven's sonata, op. 31, and that of Chopin in B minor; he also played the "Adieu" of Schubert with an expression of tender melancholy.

In his other selections, especially "La Campanella" of Liszt, and his arabesques on a waltz of Strauss, his playing was distinguished by extraordinary brilliance of execution, by its clearness, its certainty and its marvelous rapidity.—La Epoca, Madrid, April 13, 1905.

Godowsky does not play for effect; the effect comes of itself, and quite naturally. And this is why his playing makes such a deep impression. This is just how Chopin must be played.—L'Independance Roumaine, Bucharest, February 24, 1903.

Godowsky played his program in such a way as to

compel us to corroborate in every particular the praise given him by the entire foreign press.

Godowsky unites in his own person all the essential qualities of a great and eminent musician; he was naturally the recipient of enthusiastic ovations.—Le Moniteur Orientale, Constantinople, April 28, 1903.

We must designate Godowsky a pianist without a rival. Many of his admirers go further and say he is the greatest of all living players. The enthusiasm he aroused here was therefore quite justified. He has the rare qualities of Franz Liszt, that king of piano players, whose mantle seems to have fallen upon him. For our own part we consider him the most charming player we have ever heard.—Stamboul, April 28, 1903.

### Miss Fernandez Sang at Reception to Parker.

Jeannette Fernandez, the soprano, from New York, sang at the recent reception given to Horatio Parker, at the City Hall, in Ansonia, Conn. The singing of the young artist was well received, and extra numbers were demanded. This month, Miss Fernandez will fill engagements at Ossining, N. Y.; Jersey City, and at the Hotel Majestic and Hotel Astor, New York City.

Susette Mickle, a Joseffy pupil, announces a studio for piano instruction at The Bedfordshire, 1200 Pacific street, Brooklyn. She gives special attention to children. This paper has praised her excellent piano playing.

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## MUSICAL ACTIVITY IN THE FAR NORTHWEST.

PORTLAND, Ore., October 28, 1906.

Quite an exodus of Portland musicians and music students is being made to New York this week. Imogen Harding Brodie goes to further her studies under the direction of Franz X. Arens. She will remain away until March 1. John Ross Fargo goes for two years of study with Arens; Florence Fleischner, a promising young contralto, is also to become a pupil of the same celebrated teacher; also Miss Russ, of Oregon City, another contralto.

Portland concertgoers are to hear Ellen Beach Yaw. She comes November 7, under the management of Miss Steers and Miss Coman.

A very charming musicale was given by Mrs. Gwilym Griffin Jones, at her home last Thursday, in honor of her sister, Mrs. John Morgan Thomas, of Milwaukee. Mrs. Thomas is possessed of a remarkably rich and clear contralto voice and her singing was the feature of the afternoon.

The program of the Fortnightly Music Club, to be given November 2, will be devoted to a study of Bach and the fugue. Papers will be read, and Waldemar Lind will play the adagio and fugue from the "First Sonata" for violin alone. Other musical numbers will be contributed by May Dearborn Schwab and Ella Connell Jesse.

The Spitzner Philharmonic Orchestra is rehearsing a very pretty "Reverie" and a "Momento Musicale," compositions of Richard A. Lucchesi. They are composed expressly for this orchestra, and will be heard at its opening concert, which will be given some time in November.

Harold Vincent Milligan, the gifted young organist of Calvary Presbyterian Church, has inaugurated music services for Sunday evenings to precede the regular order of the prayers and sermons.

Alice Justin and Catherine Covach were two excellent soloists in the production of "Marso's Mass," given under the direction of Arthur Alexander.

Schumann's cycle, "Frauen Liebe und Leben," was sung at the last meeting of Mrs. Walter Reed's Tuesday afternoon class.

Anna Beatrice Sheldon will be a soloist at the coming Scotch Festival, November 1 and 2. Miss Sheldon is to sing a number of Scottish songs, in costume.

Carrie May and Mrs. Viggers were the soloists at the recent meeting of Rose Bloch Bauer's Tuesday afternoon class.

### Frederic Mariner's Enterprises.

Accredited with unusual progressiveness and that factor to success—ability to work Frederic Mariner has undertaken this season not only the cares connected with his New York studio in Ninety-second street, but is also directing the successes of branch studios in Portland and Bangor, Me.

These Maine studios are in charge of well trained instructors working directly under Mr. Mariner's dictation, and both have started the season with every indication for success. Mr. Mariner spent last week in Maine noting the work in progress and aiding his teachers and students alike with his presence and profitable instruction.

Having spent four seasons in Bangor as director of the piano school at present directed by Miss Garland, he is

well read in Maine music needs and interests, and his influence is not only much appreciated, but valued by the many who come in touch with his instruction work. One season spent in Portland prepared the way for the branch studio there. Students, after sufficient preparation, will be afforded the opportunity of visiting New York for personal instruction with Mr. Mariner and to profit by the advantages that New York can give. Mr. Mariner's next trip to the Maine branch studios will be December 2.

### Charlestonians Greet Alice Nielsen.

Alice Nielsen, one of the prima donne of the San Carlos Opera Company, received a very hearty welcome at the concert with Henry Russell and other artists of the company in Charleston, S. C., Friday night, October 26. Before the concert Mr. Russell asked the indulgence of the audience for the artists because they had had some mishaps in traveling from New Orleans, but in the case of Miss Nielsen, evidently there was no need of excuses. This is what the Charleston News and Courier said of her appearance and singing:

Then came dainty, pretty, laughing Alice—little Alice Nielsen, who sang her way into thousands and thousands of hearts while in comic opera, and then brought as many more to love her with her more serious roles in grand opera; Alice Nielsen, who is to sing with the San Carlos Opera Company this season, with Nordica and Campanari and other famous singers. Her entry was a signal for a demonstration, and when she had acknowledged the greeting she sang, and the small task ceased; not a program fluttered, fans poised in the air and silence, absolute and deferential, prevailed. Clear, pure, limpid as a mountain stream, the melody flowed along. Without effort, trick or evasion the notes came true to the score, and shaded as delicately as the miniaturist lays the colors upon the ivory panel. Many artists sing below, within and above the clef, but somewhere a tone will blur, a scratch on the tone picture; Miss Nielsen's voice seems to know only the steps between the notes and upward or downward the interval is perfectly made, and the flute like tone is held, seemingly, at will. Flexible, resonant, sweet, it charms to stillness any assemblage and fills the air with quivering, pulsating music. There is no affectation, no artificial demonstration of technical dexterity; she sings like a canary or, better still, a Southern mocking bird, and her pretty throat swells and throbs as the score suggests a crescendo or fortissimo. Her second triumph was complete as her first, and those who recalled "Don Pasquale" were right glad to be within the sound of her voice again.

Miss Nielsen's first number was an aria from "La Traviata" (Verdi) and it was sung delightfully. An enthusiastic recall brought her out again, and she sang Tosti's beautiful "Good-Bye" with feeling and exquisite taste.—Charleston News and Courier, October 27, 1906.

### A Concert With Johnston Artists in Brooklyn.

R. E. Johnston has arranged to give a concert at the Twenty-third Regiment Armory in Brooklyn, Saturday evening, December 29. Mme. Nordica has been especially engaged to sing the "Inflammatus" from the Rossini "Stabat Mater," with a chorus of 200. The Twenty-third Regiment Band will play. It is said that the various companies of the regiment have subscribed nearly \$3,000 worth of tickets. Besides the great prima donna, Edouard Dethier, the young Belgian violinist, and Guglielmo Fagnani, the Italian baritone, will be heard.

### Watkin Mills Sings at Bradford in "St. Paul."

Watkin Mills, the celebrated basso, won a new triumph at the recent production of "St. Paul," given at Bradford, England. In a review of the performance the Yorkshire Observer, of October 17, says:

"Among the soloists the honors of the evening rested with Watkin Mills, whose rendering of the part of Saul, the persecutor, and Paul, the Apostle, was thoroughly dignified and impressive. His recitatives were dramatically declaimed, and his airs were sung with all the fervor they would sustain."

### Chicago Critics Favorable to Clarence Bird.

Several of the Chicago music critics have written most favorably about the talents of Clarence Bird, a young American pianist, who was recently heard in Chicago. Three criticisms are appended:

Clarence Bird, a young American pianist, recently returned from a period of study in Berlin and Vienna, made his first Chicago appearance in Music Hall last night before a fairly large and kindly disposed audience. He presented a program which contained as its most important numbers the Brahms rhapsodie in B minor, op. 79; the Chopin B flat minor sonata, "Waldesrauschen"; etude of Liszt, and Saint-Saëns' exacting etude en forme de valse. Mr. Bird is a talented young man who has evidently studied to good purpose, for he possesses a well developed and reliable technique, and his command of the instrument is entirely adequate to a correct performance of the Chopin B flat minor sonata. His reading of the Brahms and Chopin numbers showed a tendency to over emphasize the sentimental content of the works. This was to some extent counterbalanced by a youthful enthusiasm and temperament which, in the sonata, made substantial claims on the attention and interest of the hearers.—Chicago Inter Ocean, October 26, 1906.

Clarence Bird, a young pianist who has achieved success abroad, made his American debut in Music Hall last evening in a piano recital that was listened to by a large audience, which included many friends and a goodly showing of musicians. The program was unconventional, being constructed along those lines which please the general music lover, and was interesting because of the variety of selections presented. Mozart's "Pastorale Variée," the opening number, graceful, melodious and unhackneyed, was played with a beautiful touch and full singing tone. An intermezzo and rhapsody by Brahms followed in the group. The finale to the Chopin sonata, op. 35, was given with much virtuosity, and other striking playing was exhibited in another novelty, Poldini's etude de concert, which came in a group of numbers by Mendelssohn, Hensel and Grieg. The closing number, succeeding "Waldesrauschen," by Liszt, an etude en forme de valse, by Saint-Saëns, presenting great difficulty to the young pianist, was played with great brilliancy. Mr. Bird was called out repeatedly but did not play again.—Chicago Evening Post, October 26, 1906.

A recital of more than usual interest to Chicago music lovers was the one given last night in Music Hall by Clarence Bird, the young pianist, who has returned from Europe with a considerable fame. Mr. Bird does not, however, need to rely on his laurels gained abroad, for he has ability of no mean order and his playing shows him to be a pianist of more than ordinary talent. His touch is sure and he has technique in a marked degree, but above all this he has an appreciation of artistic values, and does much more than simply deliver the bare notes of a composition. Mr. Bird's program was, for one thing, unusual. The Chopin sonata is not often heard. It was given with splendid taste and proved to be remarkably interesting. Mr. Bird has every reason to feel proud of the reception given him.—Chicago Chronicle, October 26, 1906.

### Music Committee for Louisville Festival.

LOUISVILLE, Ky., November 3, 1906.

At the recent meeting of the May Music Festival Society, T. E. Basham, Andrew Broadus and R. Gratz Cox were appointed members of the music committee. These gentlemen will prepare programs and advise the officers in the matter of engaging soloists. "Elijah" is to be sung at one of the concerts.

### Many Cities to Hear Hekking.

Hekking began his American tour at Baltimore last Monday night. He has already forty-three concerts definitely closed, and, with this, it is almost certain that Hekking will play at eighty concerts before he returns to Europe next June. Mr. Hekking is under the management of R. E. Johnston, and is being pushed vigorously by that manager.

### Edouard Dethier to Play Here This Winter.

With the news that Edouard Dethier, the violinist, is to play in New York this winter, comes the announcement that the young artist will make a tour. More later about his appearances.

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## A VISIT TO VASSAR COLLEGE.

POUGHKEEPSIE, N. Y., October 31, 1906.

Vassar College has a fine reputation as an educational institution. Not knowing how important a feature music might be as a factor in its curriculum, the writer made a trip there to learn something definite concerning the course of study. The college is near the city of Poughkeepsie, about 73 miles from New York. The journey thither on the Hudson River Railroad is a delightful one when undertaken on a glorious October day. The manifold beauties of the noble river delight eye and heart alike, for nature is unsurpassed as a scenic shifter, first presenting a peaceful river and then mountain ranges. The Highlands and Palisades are renowned for this beauty. Storm King is majestic. The train speeds along, and one's admiration is constantly challenged by the spectacular view of rippling water, solemn mountains and the wonderful play of light and shadow over all. Tiring of the view, one can gaze through the opposite car window, catching kaleidoscopic glimpses of towns and villages strung along the line of travel like beads upon a rosary, or woods in autumnal hues, where October, the Joseph of the year, is clad in his coat of many colors. Arrived at Poughkeepsie, one leaves the station and finds trolley cars marked Vassar College. Entering, one is swiftly carried up a slight incline to the main street, where there is evidence of business prosperity. Half way out one sees an ancient stone mansion, which bears the tablet marked "The old residence of Governor George Clinton," a name honored in New York State and equally dear to Buffalonians, who have known the late venerable Judge George Clinton and his son, Lawyer George Clinton, worthy descendants of the old Governor of that name.

The car leaves Main street and travels over a more rural road, but makes its final stop at "Raymond Gate," through which one enters the college grounds, which are enclosed by a box hedge. Any one of the winding paths through the campus will take one to the buildings, which are adjuncts of the original college, which is now known as the Main Building. This contains students' rooms, apartments for officers of the college, assembly hall and offices. The other newer buildings are known as Strong Hall, Raymond House, Lathrop Hall, Davison House, Rockefeller Hall, the Vassar Brothers' Laboratory of Physics and Chemistry, the New England Building for Biology, Geology and Physiology. The Museum Building contains natural history collections, an unusually fine art gallery, and the music rooms. Near by are the Observatory, the Alumnae Gymnasium, the conservatory, the Swift Memorial Infirmary, the chapel, the Frederick Ferris Thompson Memorial Library, a magnificent building of granite in the Gothic style of architecture, which resembles an English cathedral. Three large wings extend from a central hall, 90 feet high. A beautiful stained glass window has for its central feature a life size portrait of Connarvo, the first woman who was awarded a college diploma. She is surrounded by ecclesiastics clad in gorgeous robes, while above them art, science and literature are personified. The library contains 50,000 volumes. The Art Gallery and Hall of Casts rank next in value and beauty.

One does not find so much interest taken in music as in schools of less importance; however, it is gratifying to note that an effort is being made to awaken a greater love for what should be as essential a feature of the curriculum. Some organizations are enjoying ensemble work. The Choral Society of the college includes 125 members; the Club Chorus Choir, seventy-five. Every Wednesday after-

noon and Friday night recitals are given in Assembly Hall. More work might be accomplished if there were fewer branches of study, but many contend that, given a preliminary knowledge of music, more rapid progress is made in the home circle after the pupil has been graduated. Some of the best artists of the country visit Poughkeepsie, and sometimes are engaged to sing or play at Vassar College, but in any case the students are allowed to go to the city to attend any concerts given at the Opera House, and thereby gain fresh inspiration for further study.

VIRGINIA KEENE.

## CLEMENTINE DE VERE APPRECIATIONS.

Clementine de Vere is meeting with great success with the Moody-Manners Opera Company in England. Upon her singing in the Lyric Theater, London, the press commented as follows:

Madame de Vere in the title role sang superbly from the outset prima donna of the Moody-Manners Opera Company, last evening appeared as Santuzza in Mascagni's "Cavalleria Rusticana" for the first time in this country. Her version, as was to be expected from an artist of so much charm, was most pleasing and she gave a larger amount of attention to its vocal possibilities than is usual, and thereby lent additional value to her reading.—Morning Post, September 7, 1906.

The interpretation of "Tannhäuser" on Monday was exceptionally good. Madame de Vere is an artist to whom it is always a pleasure to listen, and her singing as Elizabeth showed keen perception of the requirements of the music.—Referee, July 29, 1906.

"Il Trovatore" attracted last night a large audience to the Lyric Theater. Madame de Vere sang the part of Leonora with her usual charm and success.—Evening Standard, August 16, 1906.

"Lucia" at the Lyric.—The delight of the house was unmistakable, and certainly Madame de Vere did justice to the music, especially in the Mad Scene. Like all real "vocalists"—to use an ugly word—she clearly revels in such music, and the effect on her audience was infectious.—Pall Mall Gazette, August 3, 1906.

Madame de Vere has never sung with more genuine right to appreciation than she did tonight as the unhappy heroine, the general character of her impersonation being of itself sufficient to raise the performance to a high level of operatic fulfillment.—Glasgow Herald (London correspondence), August 3, 1906.

Madame de Vere, as Lucia, sang charmingly and acted with great power.—Bystander, August 15, 1906.

Madame de Vere sang the music of Lucia with fine dramatic feeling, gaining a veritable triumph for her acting and singing in the Mad Scene. There was, indeed, so much "method in her madness," and such brilliant singing of the great scena, that the storm of applause and hearty encores were thoroughly well deserved.—Era, August 11, 1906.

Recognition is due of Madame de Vere's embodiment of Elsa in "Lohengrin" on Tuesday, and of her appearance in "Les Huguenots" on Friday, her singing in both operas fully sustaining her reputation as an accomplished artist, possessing dramatic perception, versatility and vocal skill of a high order.—Referee, August 5, 1906.

Madame de Vere in the title role sang superbly from the outset and throughout.—Public Opinion, August 8, 1906.

The representation, which was satisfactory in all respects, was remarkable for the admirable impersonation of the heroine by Madame Clementine de Vere. \* \* \* All the bravura passages were given

in a highly finished style. The staccato passages having an absolute truthfulness of intonation and an accuracy worthy of unreserved praise.—Lloyd's Weekly News, August 19, 1906.

## East and West Applaud Madame Shotwell-Piper.

Few American singers have won a more secure place in public favor, after a comparatively few years of artistic effort, than Madame Shotwell-Piper, the talented young Southerner. Brief extracts from criticisms of the past year will serve to show the favor with which her work is being received:

"Les Filles de Cadix" was sung by Madame Shotwell-Piper, over whose beautiful voice the great audience went into raptures.—Jersey City News.

Her voice has carrying quality of no uncertain power. It is strong, yet very flexible and mellow. She sings with care and with elegance. The audience applauded every song, especially Grieg's "I Love You." Mrs. Piper left a splendid impression.—Indianapolis Sentinel.

Madame Shotwell-Piper won laurels at a concert given by the Indianapolis Männerchor last night. Much was expected of the singer, and she sang in a manner that was entirely pleasing to an audience that filled the place from doors to the stage.—Indianapolis News.

Her voice has a sweet, plaintive quality. It is a flexible organ, and in all those runs and trills it has gained dexterity and betrays close study.—St. Paul Dispatch.

Madame Piper has a voice of excellent compass, dramatic in quality, but well modulated to suit the most delicate passages. Her stage presence is remarkably attractive, as she is a beautiful woman with a charming individuality.—Ogdensburg, N. Y., Journal.

Madame Shotwell-Piper's clear, sweet and beautiful voice, supplemented by her charm of person and manner, was heard to great advantage.—Minneapolis Tribune.

Mrs. Shotwell-Piper has a well schooled, flexible voice, grateful in natural quality, and possessing the charm of freshness. It has power and volume, and the singer has it everywhere under good control.—Chicago Daily News.

## Hans Schneider's Providence School.

It is remarkable how Hans Schneider, head of the Piano School and Teachers' Institute, of Providence, R. I., has succeeded in building up an institution of great artistic musical value in that community. Many interesting features are connected with the Schneider school outside of the usual course of piano teaching; for instance, there are lessons in psychology, physiology, practical teaching, interpretation, etc.

Under Mr. Schneider's able administration his institution should do exceedingly well.

## Warford's Active Season.

One of the most active men in the profession today is Claude H. Warford, who, since his return from Europe last month, has been occupied with his New York and Newark work, and has devoted two days each week to the Conservatory of Music in Dover, N. J., of which he is the director. His students, jubilant over the success of Mildenberg's "Love's Locksmith" last June, are now preparing Diehl's "Cinderella" as a Christmas festival operetta.

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**MUSIC IN THE NEW YORK PUBLIC SCHOOLS.**

As to school music, New York is divided into five boroughs—Manhattan, the Bronx, Brooklyn, Queens and Richmond. These five boroughs comprise 320 square miles of territory, over which to disseminate harmony and over which to watch truants. More than 655,000 children are in general attendance in the schools of this territory, with a supervising and teaching force of 14,000 instructors of both sexes. Of the thirty-five superintendents, three are women, and there are thirty-five training teachers. In proportion to the population, the enrollment of pupils is as follows: In Manhattan, 15.2 per cent.; in the Bronx, 20 per cent.; in Brooklyn, 16.8 per cent.; in Queens, 19.8 per cent.; in Richmond, 18.8 per cent., or a general average of 16.3 per cent. Fifty and two-tenths per cent. of these pupils are boys, leaving 49.8 per cent. girls, with ages ranging from 5 to 21 years.

There are about 518 buildings, but others are being planned and erected fast as committees and mechanics can act. Eleven of these buildings have roof gardens, in which during the summer home and foreign games are played, dances danced, and songs sung. The diversified foreign child-work seen in this department is one of the sights of the nation. Such cannot be duplicated the world over. All is under the careful supervision of our people. Foreign exercises are led by natives. Twenty children at a time are admitted through the big front doors. Six flights of stairs are sometimes mounted in the ascent to the happy hunting ground above. One of these "gardens" this summer was devoted exclusively to Russian childhood, its games, songs, dances and gymnastics. In all of these music held large part. Music teachers from various parts of the country visited these strange scenes with interest, seeing new forms and listening to a language incomprehensible under their own skies. Over 200 members of the last National Educational Association convention visited the New York school buildings. From the 1,000,000 emigrants, mostly from Southern Europe, all

the children who help swell the New York school contingent, fall under the influence of our public school music education, teaching its lessons of language, principle, cleanliness, citizenship, and humanity. Dr. Frank Rix and Albert S. Caswell are the two directors of music in New York. There are 50 music teachers in the New York public schools, 21 in Manhattan, 4 in the Bronx, 15 in Brooklyn, 10 in the boroughs of Richmond and Queens. New York and Brooklyn have one each of good training music schools to prepare music teachers for their work.

The popularity of music as a branch of public school education grows rapidly. For this beneficent result we are greatly indebted to the unflinching and adamant position maintained ever by the city superintendent of schools, William H. Maxwell, as to the value of culture, refinement and artistic development of our people through the public schools. There this educational leader has entrenched himself from first to last. The influence has been inevitable. Principals, teachers, parents, children, all share in the almost enthusiasm for this art which pervades the community. It is the general impression that in case of reduction of studies for any reason, music would be the very last now to go.

In a public vote recently taken to test the approval of parents as to the continuation of music as a public school study, the following was the result:

	For.	Against.
Manhattan .....	4,300	690
Bronx .....	328	84
Brooklyn .....	1,200	159
Queens .....	300	80
Richmond .....	200	65

And this popularity was in excess of that of any other study similarly tested.

The Normal music schools require a school education equal to a high school course with high school and college examinations. After having the required knowledge

of music, teachers are obliged to spend two years learning how best to impart that knowledge. The range of study itself, as well as the tests in training, are steadily going upward. Satisfaction with this raise of standard and with the rigid tests necessary pervades the entire educative force. Proofs of the value of the work are numerous and distinct. At the National Educational Association Convention the supervising authorities, State and otherwise, were strong in praise of such course over that of restriction to the three barren Rs. Homes, as well as children, are elevated by the promotion of music in the public schools.

This promotion has surpassed the knowledge of outsiders upon the matter, and even the best hopes of those within. Children are taught to hear correctly, to use the voice properly, to appreciate the best and the beautiful in music, and they instinctively learn to shun the cheap, the commonplace and the vulgar. They also learn to read music fluently, and gain a repertory of the best standard of songs for home and personal use. Conferences between music teachers and directors, and a tendency to uniformity of plan between them, is leading to a wise utilizing of time; also to wise judgment as to what not to try to do in mixed bodies of young people, some of whom have special talent and are destined to music life, others having no such intention. The future of Governmental music instruction, under difficulties which only those engaged in it can conceive, has come to be indeed a bright and promising one.

Three teachers of music in the public schools of New York have thirteen schools each under their supervision. One in Queens has fifteen, but that is an exception. A large number have ten each. In Richmond, Jennie Heath has twenty-two schools in which to supervise music. The smallest number of schools in charge of one leader is four. From six to ten is an average. Three hundred and fifty-two is the largest number of classes in music under such supervision, and 339 the next. Seven teachers

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have charge of over 300 classes. The smallest number in Manhattan proper is 124. In Queens one music teacher has but ninety-one classes. That, too, is an exception. Most of the music teachers have in the neighborhood of 200. In round numbers, 5,030 classes receive instruction in music regularly in the city of New York.

The names of all these music teachers will be published here later on, when the last return is possible.

The great lessons to be learned from this work of music in the public schools sustained and supervised by the national government, are these:

The possibility of instruction in classes of all those fundamental informations underlying valuable performance, and without which all talent is restricted, all performance comparatively bad, all musical character weak and powerless. The expense attached to individual teaching in private studios makes such basic knowledge impossible or at least unattainable, and consequently the low grade of musical scholarship among our musicians generally.

The possibility of following obligatory graded courses, due to the freedom of teachers from the necessity of catering to parents or to pupils in order to live. The possibility of examination to show that time passed in musical instruction has been "teaching," not mere "lesson giving." The possibility of choice of music literature through the unquestioning obedience of children to authority and the eagerness of that authority to make music a part of the elevating influence of school education. Possibility of minimizing so called "defects" in children by persistent and systematic training according to pedagogical principle. Possibility of utilizing the rapidly growing musical gift in the country, and of giving to those musically endowed and destined to musical careers that correct and useful preparation that shall advance them years in their profession. There are also various indirect possibilities and advantages too numerous to mention.

An article concerning one of the directors of music of the New York school music work, his intentions, outlines, plans and some of his characteristics, was published in THE MUSICAL COURIER of October 10. From now on the work of the city schools will be followed up in detail. Such will be found of great interest by all teachers of the country who desire to know what is being done in the most ambitious metropolis of the world, and to compare that activity with their own.

FANNIE EDGAR THOMAS.

At a recent symphony concert in Königsberg, Dvorák's "New World" symphony met with an unusually enthusiastic reception.

#### Madame Rider-Kelsey's Bookings.

The much abused adjective "busy" may be applied to Mme. Rider-Kelsey with emphasis. Here are the soprano's principal bookings:

November 4, Heinebund Concert, New York City; 6, with New Haven Symphony Orchestra, New Haven; 27, St. Louis Apollo Club, St. Louis; 29, recital, Appleton, Wis.; December 3, Terre Haute, Ind. (joint recital with Petchnikoff); 6, recital, Columbus, Ohio; 11, Orpheus Club, Cincinnati, Ohio; 21, "The Messiah," Providence, R. I.; 26 and 27, "The Messiah," New York Oratorio Society; 28, concert, Philadelphia, Pa.; January 29, concert, Detroit, Mich.; February 4-6, with Pittsburgh and Mendelssohn Choir, Toronto, Canada; 12, New York, concert with Pittsburgh Orchestra and Mendelssohn Choir of Toronto; 26, "Elijah," Fall River, Mass.; April 9, Minneapolis, Apollo Club; 9, Chicago, Apollo Club; 16, Milwaukee, Apollo Club; May 6 to May 20, tour with Chicago Orchestra.



LATEST SNAPSHOT OF MASSENET. (On the right.)

This is the latest snapshot of Jules Massenet, next to Saint-Saëns the greatest living French composer. Massenet will visit the United States next year. His latest opera, "Ariane" (libretto by Catulle Mendès), has just been produced with much success in Paris.

#### A Bright Year Ahead of Minnie Coons.

By this time the musical world knows that the American pianist, Minnie Coons, has played in many important concerts in Europe as well as her own country. Miss Coons now resides at 696 Madison avenue, New York City, and this season she will take a limited number of advanced pupils. The pianist will be heard in many concerts and musicales in the East, and very likely she will extend her engagements to the Middle West and South as the season advances. An idea of Miss Coons' success in Europe before her return to this country is expressed in numerous criticisms by the leading critics in Germany. Dr. Leopold Schmidt, in the Berlin Tageblatt, Alexander Winterberger

in the Leipziger Nachrichten, Dr. Karl Krebs in Der Tag, and several others as famous have written in laudatory terms of the remarkable musical gifts of this American girl. Miss Coons has been praised both for her fluent technique, her remarkable intelligence and exquisite taste. The consensus of opinion from the German music reviewers and a number of their colleagues in the United States indicates that Miss Coons plays the classic and the romantic compositions equally well. Besides her music, Miss Coons is endowed with a winsome personality. Some of her programs ought to interest musical clubs who are endeavoring to elevate the musical standards of their towns.

#### December 7 Is the Date of Macmillan Debut.

Francis Macmillan, the date of whose New York debut has been scheduled for December 7 at Carnegie Hall, is a pianist, as well as a violinist of phenomenal powers. When a boy of twelve he gave several recitals for both piano and violin, and he still keeps up his work with both instruments.

"When I was at the Conservatory in Brussels," he said in a recent interview, "I often played César Thomson's accompaniments, both for himself and his pupils, and often at examinations. I took the piano in quintets with him, those of Sinding and Schumann. While I was first solo violin in the Conservatoire Orchestra, on one occasion the soloist failed, and without any previous intimation, I played the Brahms concerto without rehearsal and without notes."

Macmillan has studied composition almost as much as the violin. His instructor in this branch, Boise, of Berlin, wished him at one time to go in solely for composition—and this when he was only fourteen years of age. Macmillan is now in his twenty-first year.

#### Weber's "Harmony."

This practical text book is already being used in a large number of the leading schools, colleges, and musical conservatories, and has yet to meet with the first word of adverse criticism.

The consensus of opinion from artists, teachers, and, in short, all of those musicians who have had an opportunity to see this new book, is that the subject is presented in a clear and concise form, and that it is a practical reference book. In this particular, especially, it commends itself to all vocal and instrumental music students, and every up to date studio should be supplied with a copy.

Among those who have heartily indorsed "The Study of Harmony" are Emile Sauret, Hans von Schiller, Edmund Severn, Hans T. Seifert, Wilson G. Smith and Walton Perkins.

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CHICAGO, Ill., November 2, 1906.

## The Thomas Orchestra.

The principal number on the program of tonight's concert—the fourth of the series—was the symphony in D minor by César Franck. It would be saying too much to declare that this unfamiliar work was received with enthusiasm. Franck's music is not for the multitude; it does not appeal to ears that drink in with delight the sounds of Mendelssohn's "Spring Song," neither does its beauty melt the hearts of those conservative ones who imagine that Beethoven was the last of all the composers. And yet, if the beauty of Franck's work is somewhat intangible it is there nevertheless, and if the symphony were replayed one could find other beauties than those which were perceptible at this performance. The orchestra gave a most admirable interpretation of the work, and Mr. Stock had plainly bestowed much thought and care upon its rehearsal. Another composition, entirely new to the concert going public of this country, was given a hearing at this concert. "The Embarkation and Shipwreck of Odysseus," by Ernst Boehe, is a creation which does great credit to the knowledge and ingenuity of the young man who wrote it. It is full of effective orchestral combinations; it contains all the latest orchestral improvements, but it is rather unfortunate that the musical ideas in the work are really not worth all the pother which is made around them. And herein is to be discovered the characteristic of much of the music written by the younger generation of German composers. They have nothing to say, but they say it very effectively.

The other works played by the orchestra—Beethoven's "Egmont" overture and Wagner's overture to "Tannhäuser"—are old favorites, and Mr. Stock's men played

them with the perfection which we have learned to expect from them.

The soloist of the evening was Madame Louise Homer, who sang Beethoven's "Ah Perfido," the "Sapphische Ode" of Brahms, and Liszt's "Lorelei."

Madame Homer gave a most enjoyable interpretation of these pieces. She even made Beethoven's concertaria sound as if it were well written for the voice, and whatever effect is to be made with that difficult work she made.

Brahms' "Sapphische Ode" had its accompaniment scored for orchestra by Frederick Stock, and this song, as well as the "Lorelei" by Liszt, was charmingly interpreted by the singer.

## Gadski at Orchestra Hall.

Madame Gadski had every reason to be satisfied with the success of her recital last Sunday, at Orchestra Hall. An audience which is so large that it fills nearly every seat in the concert room is a welcome sight to an artist when she makes her appearance on the stage. It means a well filled treasury in the box office, and in this material age one does not despise such a sordid factor of success; but it means, also, the admiration of many people, for even a famous songstress is not proof against admiration, especially such admiration as fell to Madame Gadski's lot on Sunday. For such was the enthusiasm of her audience that the singer was compelled to sing more than half of her program twice over, and one song was repeated three times. Madame Gadski opened her recital with three songs—"Somebody," "Highland Cradle" and "Out Over the Forth"—by Schumann, which composer had gone to Burns for his inspiration. These songs are not very well known, and it cannot be declared that they represent the highest

manifestation of Schumann's genius, although they would have done credit to a composer less gifted, and of whom less would be expected.

Beethoven's setting of Burns' "Faithful Johnnie" is also a work almost unknown to the present generation, and possibly it was an offshoot of that enthusiasm expended by the Scotchman, Thompson, in the collection and arrangement of his national airs, in which he enlisted the musical aid of Haydn and Beethoven, and the literary assistance of Burns. But "Faithful Johnnie" is by no means a masterpiece.

Madame Gadski had almost closed the first part of her program before she arrived at a composition which gave opportunity to show the finest qualities of her art. Schubert's "Who is Sylvia" has seldom been more beautifully interpreted than Madame Gadski interpreted it then, and not less fine was her singing of "Hark, Hark, the Lark!" and Schumann's "Widmung," which was an additional number exacted by the enthusiasm of her auditors.

Seven songs comprised the second part of the recital. "Aimons nous," by Saint-Saëns, was a characteristic example of that gifted composer's style. Bemberg's "Aime moi" could have borne a quicker tempo and a more impassioned delivery and have gained in effect. Two songs by Frank La Forge proved themselves to be excellently written works, of which the second—"Like the Rosebud"—possessed much poetic charm which Madame Gadski's admirable singing intensified. Charming, also, was MacDowell's "A Maid Sings Light," but a "Slumber Song," by Zuckermann, did not contain anything to justify its place on the program. Mrs. Beach's song, "June," called forth much applause, and Madame Gadski had to reappear three times and sing "The Year's at the Spring," on each occasion, before the audience would allow her to retire. The last part of the program was devoted to modern German songs by Spanuth, Strauss, Grieg and Wolf. In these, as in the other works which she had sung, Madame Gadski proved her right to the exalted position which is hers among the great singers of the day. And of her appreciation by the public she can have no doubts. The end of the recital was

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the occasion of an outburst of cheering and so much enthusiasm, that the singer had to come out again and again to satisfy the insatiable audience.

Two piano solos were contributed by Frank La Forge in the course of the recital. Although Mr. La Forge played these pieces—a ballade of Chopin and Liszt's "Polonaise"—very well indeed, he outshone himself as a soloist by his admirable work as an accompanist. And herein is Madame Galski as well as Mr. La Forge to be congratulated; for of soloists, more or less brilliant, there are hundreds, but the fine accompanists can be counted on the fingers of one hand.

#### The Chicago String Quartet.

Dunstan Collins, under whose auspices the Chicago String Quartet gave a concert last Thursday evening in the Auditorium Recital Hall, had every reason to feel encouraged by the size and enthusiasm of the audience which assembled to listen to the music. The taste for chamber music is slowly but surely growing among the music lovers of Chicago, and if that taste is cultivated by performances of chamber works as excellent as that presented by the Chicago String Quartet, then will our musical millennium be near at hand. The Quartet, which is made up of Leopold Kramer, Ludwig Becker, Franz Esser and Bruno Steindel—all members of the Thomas Orchestra—have worked together to admirable purpose. The ensemble is very good, and the four players produce a fine and even quality of tone. The Quartet played Dvorák's E flat quartet and the variations from the A major quartet of Beethoven. The former work is one which is heard too infrequently, when its manifold beauties are taken into consideration. In some respects, particularly in regard to its use of national rhythms and progressions, it is one of the most characteristic and effective compositions ever written by Dvorák. Of its performance only praise can be written. Particularly fine was the interpretation of the beautiful "Dumka" movement, and the movement which followed it, with its curious reminiscence of the "Pastoral" symphony from Handel's "Messiah." Victor Heinze, pianist, was associated with Messrs. Kramer, Esser and Steindel in the performance of Schumann's piano quartet. Mr.

Heinze made a very excellent impression by his playing of the piano part. His was an interpretation which took into consideration the existence of three other parts besides that written for the piano. As such, it was not less praiseworthy than unusual, for it is not every pianist who possesses the necessary musicianship to recognize the need of self subordination. Mr. Heinze never allowed the piano to dominate the music which was played, and therefore there obtained an ensemble which was most artistic and satisfactory.

Add to the fine playing the wonderful inspiration of Schumann's music and it can readily be believed that the performance of the quartet was a fitting conclusion to an evening replete with artistic enjoyment.

#### Extra Thomas Orchestra Concert.

There is every reason why the four extra concerts, which the management of the Thomas Orchestra have organized, should be well supported by the public. There is not so much orchestral music heard in Chicago that the public can afford to pass these opportunities by. There is no orchestral organization in this city which can compete with the players of Mr. Stock in the admirable fashion in which they set forth their music; moreover the attractiveness of the concerts is enhanced by the playing or singing of soloists whose names are world renowned and whose performances are a joy to the ear. The public is, however, a queer entity. It complains that the season ticket holders have crowded it out of Orchestra Hall; it even writes indignant and ungrammatical letters to the newspapers. It fumes and blusters and makes itself slightly ridiculous by its protestations; yet when extra concerts are arranged, and the same soloists perform who perform at the regular concerts, the public does not avail itself of its opportunity. There should have been a great crowd at the first of the extra concerts, last Thursday afternoon; every seat should have been taken. As a matter of fact, there were too many seats which were empty. And this was a great pity, for not only did the orchestra deliver itself of some of the most popular compositions, dear to the ears of concert goers, but Louise Homer gave some of the finest singing which has been heard in Orchestra Hall—and many famous

voices have awakened its echoes. The program comprised the overture to Weber's "Oberon," the slow movement of Tchaikowsky's first string quartet, Grieg's "Peer Gynt" suite, the glowing and finely imagined overture, "Sakuntala" of Goldmark, and Liszt's symphonic poem "Les Preludes." Mme. Homer sang Saint-Saëns' familiar "My Heart at Thy Sweet Voice," from "Samson and Delilah," and an aria from Verdi's "Don Carlos." It was in every respect most admirable singing, and it aroused such enthusiasm that only the addition of an extra number after each aria could satisfy the delighted listeners. At the concert next Thursday Camille Saint-Saëns will be the soloist, and a house full to overflowing will doubtless be there to greet him.

#### Sembrich's Second Recital.

Marcella Sembrich was heard for the second time this week at a recital given in Orchestra Hall last evening. Since her singing has been already reviewed, it will be sufficient to enumerate the numbers which were interpreted on this occasion. The first part of the program consisted of six songs by older writers. An ariette from Gretry's "L'Ami de la Maison" was hopelessly antiquated and not worth the trouble of reviving. Scarlatti's "Quai Farfaletta amante" was a much older work and not at all antiquated, for it contained genius, which was never contained in anything ever written by Gretry.

Bach's "Bist du bei mir" was a beautiful example of that great man's style. Two old English songs—"The Plague of Love" by Arne, and "A Pastoral" by Henry Carey—were among the most interesting things presented at the concert.

Arne's song is of distinct beauty, and now that Madame Sembrich has effected its resurrection, will be doubtless frequently heard.

Carey, supposedly the composer of "God Save the King," was a prolific composer of songs and dramatic pieces in the eighteenth century, who made so much money for other people that he could make none for himself, and was therefore constrained to blow out his brains in order to avoid the slower and more uncomfortable method of starving to death. His "Pastoral" was completely ruined by the at-

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tentions of some modern editor, who made the accompaniment a thing at which to laugh. It was, however, possible to gather that, denuded of its modern frillings, the "Pastoral" would be a very delightful composition. The second part of Madame Sembrich's program comprised songs by Schubert, Schumann and Brahms. Special importance was given to the recital by the interpretation of Dvorák's beautiful "Gypsy Cycle." In addition to these works, songs by Von Fielitz—who played the singer's accompaniments—Gernsheim and Beach were also sung.

#### Leoncavallo's Concert Pleases.

The concert which was given this afternoon in Orchestra Hall by Leoncavallo and the soloists and orchestra from La Scala Theater, of Milan, proved to be one of the most interesting events which have been given in Chicago for a long time. Apart from the music, it was interesting to observe in the singers and players the difference of manner and custom to that which is peculiar to our native performers. The rising from their seats at the entrance of the maestro showed how great is the respect which the players entertain for the distinguished musician who directs them. It was, perhaps, undemocratic, but it was pretty. The manner in which the singers appear on the stage and that in which they leave it, is also a manner to which we are little accustomed. For it is a manner which is thoroughly natural and unembarrassed; one which is pleasing, too, by reason of the respect which is paid by the artists to the appreciation of the audience. "Grazia," said one of the singers, as he bowed himself out amidst the plaudits of the listeners. The program was made up entirely from the works of Leoncavallo. The maestro is not the demonstrative conductor that one would expect from his nationality. His beat is firm and decisive, but he is never overcome by his own emotions.

The intermezzo from "Pagliacci" opened the concert, following which Signor Bellatti, baritone, sang the familiar prologue. This artist disclosed a fine and sonorous voice, as well as a beautiful method. What was most satisfactory about his singing, and, indeed, about the singing of all the artists, was its abandon and emotional intensity. Here, at any rate, are singers who do not consider it improper to bring forth the passion and emotion which is part of the music they sing. The music meant something to them, and they made it mean something to us. Madame Rizzini, who sang Nedda's "Canzonetta," from "Pagliacci," as well as the solo part of a very effective "Ave Maria," written for solo and eight voices, with orchestral accompaniment, sang her music with beauty of voice and expressive interpretation, which was in the highest degree pleasurable.

Other numbers were a duet from "Pagliacci," sung by Madame Calvi and Signor De Ferran; the "Rolando" ballade, sung by Signor Perya, tenor; a waltz from "Zaza," sung by Signor Barbaini; a most beautiful duet from "Bohème," interpreted by Madame Rizzini and Madame Ferrabini, and a quartet from "Roland di Bertino." In addition to these vocal numbers, the orchestra was heard in the overture to "Roland," and in a march "Viva l'America."

Never did the writer witness such persistent enthusiasm as was in evidence at this concert. The whole program was played twice over, and one number—the waltz from "Zaza"—had to be sung three times. The distinguished composer of "Pagliacci" cannot complain that the Chicago public was cold and unappreciative, and his visible evidences of fatigue might even have suggested that he could have welcomed a greater reserve on the part of his audience.

FELIX BOROWSKI.

#### Chicago Musical College Students' Concert.

An afternoon of uncommon artistic worth and interest was contributed this afternoon by students of the Chicago Musical College, who were heard at one of the concerts which are given by the college every Saturday throughout the season. Three pupils of the eminent violinist, Hugo Heermann, appeared on the program. Florence Bryant played Beethoven's G major romance with much tonal beauty. Autumn Hall, a young violinist from Pennsylvania, who studied with Heermann in Europe and who followed him back to America, played the first movement of Tchaikowsky's concerto with much brilliancy and fire. Josephine Gerving interpreted the D minor concerto of Vieuxtemps with a technical certainty and maturity of style very unusual in a student. Three vocal numbers were contributed by Bessie Fuller, Luella Chilson and Helen Allyn respectively, Herman Devries presiding at the piano. The work of these young artists gave much pleasure and showed to what excellent purpose their studies have been pursued. Not less effective were the piano numbers played by Walter Rudolph, who was heard in Chopin's B flat minor scherzo, and Rea Watson, who demonstrated unusual talent by her performance of a nocturne by Sgambati and a concert study of MacDowell.

#### The Musical Art Society.

The Musical Art Society, which was organized last season and which made a favorable impression on its one appearance in connection with the Chicago Orchestra in the series of extra concerts given at the close of the season, has been incorporated under the laws of the State of Illinois and organized as a permanent institution and should add much to the musical life of Chicago. The Musical Art Society is composed of Chicago's leading professional singers under the direction of Clarence Dickinson. Its object is to present at two concerts during the season choral works of rare and unusual nature which are not rendered by larger choral organizations. Choral societies similar to this, composed of carefully selected singers, are a feature of the musical life of the principal musical centers of Europe. Among the works in rehearsal for the first concert are Bach's great eight part motet, "Sing Ye to the Lord," and Richard Strauss' "Sturmlied" for six part chorus and full orchestra. This will be the first hearing in Chicago of both works, and as far as known the first in America of the Strauss number. The dates of the two concerts which will be given in Orchestra Hall are Monday, December 2, and Tuesday, March 19. The prices of admittance will be moderate, for the purpose of giving to lovers of music an

opportunity to attend the concerts, which will be of great educational value to students, as well as of interest to a large body of music lovers.

#### The American Conservatory.

May Doelling, a young pianist of unusual ability and an instructor at the American Conservatory, played the Weber "Concertstück" with the Damrosch Orchestra at the Pittsburgh Exposition with pronounced success. Clara Cermak will give a piano recital at Music Hall on Thursday evening, November 15, assisted by John T. Read, basso.

Charles Moerenhout, violinist; Henriot Levy and Earl Blair, pianists, and E. C. Towne will be the soloists at a recital given by the American Conservatory, Saturday afternoon, November 10, at Kimball Hall. Mr. Moerenhout and the composer will play Mr. Levy's sonata for violin and piano. Mr. Blair will play groups by Schumann and Liszt, and Mr. Towne will sing Walther's "Preislied" and a group of Lieder.

#### Vivian Scott, Durno-Collins' Pupil.

Vivian Scott, a highly talented pupil of Jeannette Durno-Collins and one of the assistant teachers in the Cosmopolitan School of Music, played at one of the concerts of the school a number of piano works, which performance not only demonstrated the excellent teaching she has received, but also the possession of marked gifts for piano playing. Miss Scott was heard in a prelude of Chopin, two tone poems by MacDowell and the E minor scherzo of Mendelssohn.

#### The Chicago Musical College.

The Chicago Musical College will give a concert of great importance November 13, in Orchestra Hall. Members of the faculty will provide the program, which will be of great interest. At this concert, Ernesto Consolo, the great Italian pianist, will make his first appearance in Chicago. The following numbers will be performed by the soloists and the orchestra, which will be directed by Hans von Schiller:

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Vocal, Aria, Lebt Wohl, Ihr Berge, Joan of Arc.....Tchaikowsky  
Ellen Kinsman Mann.  
Piano, Concerto, A minor, op. 16.....Grieg  
Ernesto Consolo.  
Vocal, Blick Ich Umher in Diesem Edlen Kreise, Tannhäuser,  
Hans Schroeder.  
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fully entitles him. The following are press notices of Mr. Gunn's lecture-recital in Jacksonville, Ill.:

Glenn Dillard Gunn, one of the musical authorities of Chicago, gave a lecture-recital in Academy Hall Wednesday evening before a large audience. Mr. Gunn has made a close study of musical conditions in this country, and has been greatly aided in his work by opportunities afforded by his connection with the Chicago Inter Ocean. What he says may be taken as authoritative, and the hearer has the conviction that Mr. Gunn knows whereof he speaks. \* \* \* The lecture-recital proved a most interesting one, and as Mr. Gunn appears here three more times it is probable that his coming will be awaited with interest by music loving people.—Daily Illinois Courier, October 25, 1906.

\* \* \* Mr. Gunn's lecture was pithy and full of good advice and information which cleared up many hazy points along musical lines. In the program rendered particular emphasis was laid upon the facts connected with the writers and technical points of the compositions. Mr. Gunn possesses that indefinable charm, power, magnetism, that always attracts and highly delights both those who have musical ability and those who lack in musical education. His exceptional technical ability, sympathetic interpretation, together with his keen intellect and strong personality, make him the pleasing medium through which the old masters live. Mr. Gunn is to appear in the city on three other occasions during the school year and from the hearty reception accorded last evening he no doubt upon his return, will be greeted with still greater delight.—Jacksonville Daily Journal, October 25, 1906.

#### Marie White Longman's Triumph in Texas.

Marie White Longman, contralto, has just returned from Dallas, Tex., where she was soloist at the great musical festival, one entire week being given over to musical affairs. Two recitals were given by Sembrich and one by Campanari—two performances of "The Messiah" and one of Coleridge-Taylor's "Hiawatha"—besides orchestral concerts.

Mrs. Longman's work received most enthusiastic praise and commendation. This contralto is growing in breadth of voice and style and is in constantly increasing demand. Some criticisms follow:

Mrs. Longman, contralto, has a mellow and velvety quality of much that she was obliged to repeat the last part. Her voice is very low in range and is of rich quality. The duet from Rossini's "Stabat Mater" was sung by Mmes. Harmon and Longman. Their voices in this blended well and the ensemble work was excellently carried out.—Dallas Morning News.

Mrs. Longman rendered her arias with much feeling. Her enunciation was especially clear and distinct.—Dallas Times-Herald.

Mrs. Longman, contralto has a mellow and velvety quality of voice which she uses with depth of feeling. The rendition of her arias was impassioned and her interpretative powers strong.—Dallas News.

#### ADDITIONAL CHICAGO NEWS.

Ossip Gabrilowitsch, the Russian pianist, will open the piano recital season under F. Wight Neumann's direction, Sunday afternoon, November 11.

A series of four sonata evenings will be given by Ernesto Consolo, pianist, and Hugo Heermann, violinist, beginning the latter part of this month. These concerts will be of the greatest interest and instructiveness, for both performers are of world wide fame, and the works which they will present will include several important novelties as well as examples of the standard sonatas. Mr. Consolo and Mr. Heermann have been playing together daily since their arrival in America last August.

The first annual faculty concert of the Walter Spry Piano School will take place next Tuesday in Music Hall. Marian Dana will play Camille Saint-Saëns' piano concerto in G minor, and Wilmot Lemont will play that by Schütt in F minor, Mr. Spry accompanying on a second piano. Mrs. Stevenson-Tewksbury will sing a group of songs by Frederick Stock and one by Rossiter G. Cole.

Francis Macmillan, the gifted young violinist, who has made so many triumphs in Europe, will be heard in Chicago, at Orchestral Hall, in January.

Next Tuesday, the Thomas Orchestra will give the first of a series of winter concerts at Ravinia Park, Frederick Stock conducting. Bruno Steindel will be the soloist.

Howard Wells has been engaged for a recital at Fond

du Lac, Wis., on November 27. This is Mr. Wells' fourth appearance in Fond du Lac in the past two years.

The Amateur Musical Club will give a concert next Monday, in Music Hall. Lawrence Rea, a baritone from London, will present the program.

The Oak Park Chamber Music Association will give its first concert of the season in Warrington Opera House, Oak Park. The Steindel Trio will perform Brahms' trio in C minor and the "Dummy" trio of Dvorák. Bruno Steindel will play Beethoven's cello sonata in A.

The Cosmopolitan School of Music gave the twenty-eighth program of its series of daily pupils' recitals on Saturday, November 3. The program was given by Gladys Trumbull, pianist, a pupil of Howard Wells; Mrs. A. Sager, contralto, a pupil of Mrs. W. S. Bracken, and L. A. Denney, who is under the instruction of Marion Green. Mrs. Bracken's pupil gave evidence of the artistic training for which she is noted. She sang the Schumann songs with good understanding and fine musical feeling. Mr. Denney is the possessor of a promising voice of real bass quality. Miss Gladys Trumbull is a young lady of marked pianistic talent, which showed most admirable training. His teacher, Howard Wells, may well be proud of what he had done for her. Her tone is brilliant and of good singing quality. Her interpretations show natural musical feeling, which is being well fostered.

The second faculty concert of the Northwestern University School of Music will be given next Tuesday at Music Hall, Evanston. Nellie B. Flodin, pianist, and Lewis R. Blackman, violinist, will supply the program.

The second concert given by Leoncavallo and the La Scala Orchestra will take place under the direction of F. Wight Neumann tomorrow (Sunday) afternoon in Orchestral Hall. The program includes the intermezzo from "Chatterton" and vocal numbers from the operas "Zaza," "Rolando di Berlino," "Pagliacci" and "Bohème."

Francis Hemington's 101st historical organ recital will be given in the Church of the Epiphany next Monday evening.

Samuel Bollinger will give a recital of his compositions next Wednesday at his residence, 6436 Eggleston avenue. Mrs. Bollinger, pianist, and William Diestel, violinist, will assist.

Carolyn Louise Willard, the well known pianist and teacher, is instructing classes in piano playing and theory which are larger this season than at any previous time. Her own class is, at present, augmented by a large portion of Mrs. Zeisler's private class, which will not be taken by Mrs. Zeisler until November. Many of Mrs. Willard's pupils are professionally engaged in teaching in Michigan, Indiana, Illinois and Wisconsin, as well as in Chicago.

Louise St. John Westervelt, the soprano and teacher, has planned a number of studio recitals for this season, at which some of her pupils will have an excellent opportunity to show the results attained by her training. The first of these recitals was given October 24, when Lillian Price, soprano (one of Miss Westervelt's advanced pupils), gave a varied and difficult program in a most artistic manner. In point of style, conception and diction—German, French and English—Miss Price's work was excellent, and her intelligent conception enabled her to give the "Jeanne d'Arc" aria (Tschalkowsky) with all of the requisite dramatic intensity, and yet with equal ease to achieve the lighter tone required for some of the songs that appeared later on the program. A charming novelty was the song cycle from Tennyson's "Maud," given with the setting by Whelpley. The next of these recitals will occur the last of November.

Emanuel Moor's new symphony will have its première at Cologne on November 20.

#### GREAT CHORAL CONTEST AT MARION, IND.

The Middle West and several of the Southern States are greatly interested in the coming choral contest to be held at the Coliseum, at Marion, Ind., on November 30. The adjudicators will be J. Powell Jones, of Painesville, Ohio, and Wilson G. Smith, of Cleveland, Ohio. Mr. Jones is the director of music at the High School at Cleveland, while he resides at Painesville, a suburb of the city. Mr. Smith is widely known as a composer, critic and teacher. The following numbers, with the prizes, will be sure to interest all the readers of THE MUSICAL COURIER:

##### GREAT CHORAL CONTEST AT MARION, ALA.

1. Mixed Chorus (not less than fifty voices), Be No Afraid, Elijah ..... Mendelssohn  
Prize, \$500.
  2. Male Chorus (not less than thirty voices), The Pilgrims' Chorus ..... Parry  
Prize, \$300.
  3. Ladies' Chorus (not less than twenty-five voices), Spinning Chorus, from The Flying Dutchman ..... Wagner  
Prize, \$200.
  4. Part Song (not less than twenty nor more than thirty voices), Twilight ..... Protheroe  
Prize, \$100.
  5. A Church Choir Competition (for Church Choirs representing one Church, to be not less than twelve nor more than twenty voices), Te Deum, in E flat ..... Buck  
Prize, \$75.
  6. Ladies' Quartet, Home, Sweet Home ..... Arranged by Vogrich  
Prize, \$25.
  7. Male Quartet, Lead, Kindly Light ..... Buck  
Prize, \$25.
  8. Duet, Soprano and Alto, The Angel ..... Rubinstein  
Prize, \$25.
  9. Duet, Tenor and Bass, The Martial Spirit ..... Parry  
Prize, \$25.
  10. Soprano Solo, Nymphs and Fauns, key of F ..... Bemberg  
Prize, \$25.
  11. Mezzo Soprano Solo, Farewell, Ye Hills, Joan of Arc, key of D minor ..... Tschalkowsky  
Prize, \$25.
  12. Contralto Solo, Abide With Me, key of D flat ..... Liddle  
Prize, \$25.
  13. Tenor Solo, If With All Your Hearts, Elijah ..... Mendelssohn  
Prize, \$25.
  14. Baritone Solo, Even Bravest Heart, key of E flat, Faust ..... Gounod  
Prize, \$25.
  15. Bass Solo, The Tournay of King John ..... Saint-Saëns  
Prize, \$25.
- Nos. 1, 3, 5, 7, 8, 10, 11, 14, Schirmer edition.  
Nos. 2 and 9, D. O. Evans, Youngstown, Ohio.  
Nos. 1 (b) and 13, Ditson edition.  
No. 12, Boosey edition.  
No. 15, John Church edition.  
No. 4, Schirmer, Jr., Boston edition.

For further particulars address George Steffens, corresponding secretary, Box 144, Marion, Ind.

#### Conried Sorry Sweet Will Leave Country.

Pupils of George Sweet have sung for Heinrich at the Metropolitan voice trials, and from a letter Mr. Sweet received from Mr. Conried it is evident that the method of the renowned American baritone and teacher was considered correct. Mr. Sweet with a dozen of his advanced pupils and two chaperones will leave New York in April of next year for Florence, Italy, where Sweet will open a school of singing and opera. In the following letter Mr. Conried expresses his sorrow because Mr. Sweet is preparing to change his abode from New York to the Tuscan capital:

Mr. George Sweet, 489 Fifth avenue, New York:

MY DEAR MR. SWEET—I am very sorry to learn that you have decided to leave this country. On the one hand, however, congratulate vocal students abroad, who have the opportunity to reap the benefit of your decision.

With my sincerest wishes for your further success, believe me,

Very truly yours,

HEINRICH CONRIED.

#### New Bookings for Fagnani.

Fagnani, the Italian baritone, whom R. E. Johnston is to introduce to the public this season, will be heard first in New York, on November 18, with the Russian Symphony Orchestra, at the Hippodrome. He will also be heard at Carnegie Hall on January 8, with Madame Nordica, and in Brooklyn, on December 29, with Madame Nordica. Fagnani is the possessor of an exceptional voice, with power, scope and quality.



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## MILWAUKEE.

MILWAUKEE, Wis., November 1, 1906.

The absorbing topic of interest the past two weeks was the announcement made by William George Bruce, Secretary of the Merchants' and Manufacturers' Association, Friday, October 19, that the \$250,000 subscription for the Auditorium fund was fully subscribed, notice of which appeared in last week's issue of THE MUSICAL COURIER. The duty of the Auditorium executive committee is therefore fulfilled and the project is now left for the common council to act upon. The understanding was that if this Auditorium Committee of the Merchants' and Manufacturers' Association could raise \$250,000 by popular subscription, the council would vote bonds for an equal amount. This will make an even \$500,000 for the project, every dollar of which can go into the building proper, as the land, the old Exposition site, is already the property of the city. Pressure is now being brought to bear on the council to bring about speedy action on the matter so that details of organization, the making of plans, letting of contracts, etc., may not be unnecessarily delayed. The ambition to secure one of the great national conventions in 1908 is the particular bee in the bonnet just now.

The following from the prospectus, written by William George Bruce, one of the leading spirits in the movement from the very beginning, will be found of interest:

The building will be dignified in design, imposing in outline, practical in orientation and utilitarian in purpose. It will be worthy of the city, its people and its interests; expressive of its enterprise, its energy, its thrift and its commercial and industrial importance. The old Exposition site, which is 320 by 420 feet, affords sufficient space for the location of an auditorium as large as any now in existence in the United States. The exact dimensions of the structure is a matter for future consideration, to be determined by the stockholders or their representatives immediately upon the permanent organization and incorporation of the new association. The building will contain one large auditorium, capable of seating at least 10,000 persons at one time, and permitting such modifications, at a minor cost, as to enable the seating upon rare or exceptional occasions of a greater number.

It is also to be equipped with movable partitions, or such other devices, as will enable a reduction of the auditorium capacity so as to make it available for smaller audiences. The building will also be equipped with a series of smaller halls suitable for societies, lodges, clubs, labor unions, singing and musical organizations, educational and scientific societies, and organized bodies of various kinds. There will also be provided a series of studios and offices, suitable for the use of musicians, artists and teachers. This portion of the building will be provided with elevator service, together with such equipments and conveniences as may be found in the average modern office building.

It is the purpose of the committee to primarily organize the enterprise so as to make it reasonably self-sustaining. This course necessarily embraces the purpose to subsequently so manage the Auditorium Building and its interests as to afford a reasonable earning upon the capital invested. Every share of stock may therefore be considered in the nature of an investment. While the entire enterprise will be based upon strict business principles as far as its management is concerned, it is the fixed intention, however, that in the direction of its affairs the general welfare of the community at large will be the central thought and purpose. Such a policy must awaken a fine public spirit and arouse the civic pride of the community. The largest measure of usefulness to the largest number will be the common watchword.

The committee, which spent so much valuable time and energy in this work and who are therefore deserving of deepest and lasting gratitude from the entire community, was comprised of the following representative and influential citizens: Alvin P. Kletzsch, chairman; Oliver C. Fuller, treasurer; William N. Fitzgerald, E. A. Uhrig, F. K. Espenhain, B. G. Ellsworth, E. A. Conrad, C. E. Sammond, H. C. Schranck, A. J. Lindemann, R. J. Miller, E. A. Wadhams, Mayor S. M. Becker, William George Bruce, F. N. Snell, W. W. Plankinton, Emil H. Ott, D. C. Owen, Aug. S. Lindemann, C. A. Paeschke, William MacLaren, J. H. Puelicher, L. C. Whitney, secretary; M. H. Grossman, R. B. Watrous, assistant secretaries.

The Auditorium will be almost literally in the heart of the city. It will be the place of general congregation of the community as a whole for high and worthy ends, and it will be, as it were, the city's guest hall for extending its hospitality to visitors meeting in convention here. To the music life of the city it will play an important part, for it

will admit of gathering audiences for concerts, the cost of admission to which can be made proportionately less. Every effort will be made to make the acoustic properties of the hall as nearly perfect as possible. As our Public Library and Museum, in architectural beauty, and in widespread and high efficiency holds a place of pride among the very foremost public institutions of its kind in the country, so will this great Auditorium stand a fitting monument to civic pride and enterprise, dedicated to highest and noblest civic ends.

The Wisconsin Conservatory of Music is doing a very great service to music in the artists' recital series which was so auspiciously inaugurated by the Kneisel Quartet Tuesday evening, October 23. The program was composed of the Beethoven quartet in E flat major, op. 74; the cello arrangement of the Chopin etude, op. 25, No. 7, played by Alwyn Schroeder; the romance from Grieg's quartet, op. 27, and the Schubert posthumous quartet in D minor. The two concerts immediately following are Anton Hekking, 'cellist, with Mrs. Norman Hoffman as pianist, on December 4, and Hans Schroeder, baritone, on January 6.

Rosenthal played before the Deutscher Club, of this city, on October 25, to an audience which was all too large even for the spacious club hall. The audience greeted the great pianist with enthusiasm and wonder only grew as the concert progressed. "Marvelous," "stupendous," "fabulous," were the terms heard on every side. The andante of the Beethoven op. 109, which opened the program, was sublimely given, the beautiful theme never losing in dignity and grace through all the mazes of variation. Rosenthal's Chopin was the Chopin of the sane, strong spirit dominant. The pianist's variations on an original theme were of special interest, for the theme was known to us through a review of this composition by Leonard Lieblich, in the columns of THE MUSICAL COURIER some time since. This theme, which, on a first presentation, seems almost barren of possibilities, though it grows strongly on one with study, is carried triumphantly through a series of bewilderingly beautiful variations, culminating in a finale con intermezzo that raises pianism to such dizzy heights that one stood aghast with almost incredulous wonder and delight. It was magnificent. The program closed with a group composed of Henselt's berceuse, presented with genuine poetry and appealing beauty; the scintillating and charming "Papillons" of Rosenthal himself, and lastly, his variations on a Strauss waltz, which was the very apotheosis of that ever beautiful waltz melody. A word ought in all fairness to be said in praise of the beauty and richness of tone of the instrument on which the artist played. The bass was full and resonant and fell roundly, not crashingly, on the ear, while the middle and upper register was clear and pure, and had a singing quality of marvelous beauty.

If the overcrowded audiences that gather every Sunday afternoon to hear the Bach symphony concerts continue, the Bachs should either secure a more commodious hall or provide for the overflow in an extra concert given at some other time. Possibly a Friday afternoon concert in some hall nearer the center of the city might not prove unsuccessful. On the composer list of last week's concert were Suppe, Elgar, Tchaikowsky, Massenet, Beethoven, Bruell and Schwall. Clementine Malek's alto solo, "The Carnival," by Molloy, was well received, calling for an encore in Tchaikowsky's setting of "Nur wer die Sehnsucht kennt." It was most gratifying to note that the most tense attention and most vigorous and prolonged applause of all was given the really fine rendering of the "Andante con Variationi," from the A major quartet for string orchestra by Beethoven. It was palpable proof, if proof be needed, of the educational value of these concerts.

The A Capella Choir will open the season with its capable and tried musical director, Franz Salbach, in his usual place, but with a new president in the person of K. A. Graner, who, from long and valuable experience elsewhere in this very field of work, is pre-eminently the man for the position. Three concerts will be given this season. The first, November 16, will be devoted to "The Creation," with complete orchestra and an excellent array of soloists. Mrs. Louis Auer, of Milwaukee, will take the part of Gabriel and of Eva; C. C. James, of New York, will sing Uriel, and Mr. Croxton, Raphael and Adam. The second concert will be miscellaneous in character, made up of part songs and chorales. The third will be a repetition on the same grand and complete scale of last year of Bach's "St. Matthew's Passion," on Good Friday, March 29. This yearly presentation of Bach's great oratorio should, and, as it becomes better known and understood, surely will have the same strong hold on popular favor as an Easter musical service as does the yearly presentation, at Christmas, by the Arion Club, of "The Messiah."

The Arion Club enters this year upon its thirtieth season and the season's program is fittingly anniversary in quality. Never before has the club presented so fine a list of soloists. Elgar's "King Olaf" will be heard with special interest. The three concerts thus far planned are as follows:

NOVEMBER 23, 1906.

Part Songs .....  
Soloists, Mme. Schumann-Heink, contralto; Jos. Hollman, 'cello.

DECEMBER 27, 1906.

The Messiah ..... Handel  
Soloists, Marie Stoddard, soprano; Mahelle Crawford-Welpton, alto; Reed Miller, tenor; Tom Daniel, bass.

APRIL 16, 1907.

King Olaf ..... Elgar  
Soloists, Corinne Rider-Kelsey, soprano; Daniel Beddoe, tenor; Herbert Witherspoon, bass.

Christopher Bach, who celebrated last year the semi-centennial of his work in Milwaukee as orchestra conductor, celebrated on Sunday, October 20, with his good wife, the fiftieth anniversary of their happy marriage. It was a momentarily happy occasion. The fortunate couple were made the recipients of the most heartfelt good wishes and congratulations from far and near, greetings to which the correspondent would add his in cordial tribute.

E. A. STAVRUM.

## Witherspoon's Dates Tower Hundredward.

Manager Wolfsohn announces a marvelous season for Mr. Witherspoon, the popular basso. This artist's bookings will amount to nearly 100 before his departure for England. Chicago pays Mr. Witherspoon's versatility and art a rare tribute by engaging him for no less than seven appearances in that city. The Theodore Thomas Orchestra has him for two concerts in March, the Apollo Club has engaged him for the April concert, the Madrigal Irish Choral and Mendelssohn Club each have him for one concert, and F. Wight Neumann has engaged him for a recital in November. Among his numerous engagements Mr. Witherspoon will sing with the Mendelssohn Choir and Pittsburg Orchestra in two concerts in Toronto, and with the same organizations in their New York appearance. He will also sing with the Thomas Orchestra in Cleveland, Ohio, and as special soloist during the three weeks' tour of this orchestra in May.

Mr. Witherspoon does not accept pupils.

## The Griener 'Cello Quartet.

The Griener 'Cello Quartet, consisting of Karl Griener, Mark Skalmer, Emil Kun and Victor Wagner, a quartet of four 'celli, will make their first public appearance in New York at Karl Griener's 'cello recital, November 15, in Mendelssohn Hall.



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## MUSIC IN ALABAMA.

BIRMINGHAM, Ala., October 29, 1906.

While musical matters are moving slowly in this early part of the season, Birmingham is promised as possibilities and probabilities a very interesting group of attractions this winter. Such artists as Nordica, Rosenthal, Kubelik and Gabrilowitsch are among the number.

Choir organization—late, as usual—is now about completed, and the personnel of some is as follows:

At St. Mary's, under L. W. Bradley, are Carolyn Linn, soprano; Charles Goldthwaite, tenor; Leon Cole, bass. The place of alto, which has been twice vacated, is still without a permanent incumbent.

At the First Presbyterian Church are Norma Schoolar, Ida Nunally, Arthur Chairsell and J. B. Luckie.

The First Methodist Church choir is composed of Sallie Duncan, Marie Kern-Mullin, Owen Gillespie and Mr. Bereridge. Miss Duncan is substitute for Alice Fallon, the regular soprano, who will return in January.

Under Mrs. Mooring's direction at the Highland Presbyterian Church is a double quartet of good voices, among whom are Mrs. Oscar Gladden and Mrs. John Williams, soprano and alto.

The large chorus choir—composed of the pupils of Edward G. Powell—is still in force at the Church of the Advent, under Mr. Powell's direction.

From the Nashville American, early in October, the Birmingham friends of Charles C. Washburn read with interest of his participation in a large musicale given at Beaumont, Tex., by Walter Spry, of Chicago. Mr. Spry is associated with Campanari in concert work in Texas this winter.

On Monday evening, October 8, German Day was celebrated by the German singing societies with a concert, in which Mrs. C. J. Serenn, soprano; Roy Young, violin, and E. G. Powell, bass, as soloists, took part. Under Fred L. Grambs, the United German Singers presented three numbers. Davidson's Orchestra played three numbers, including a xylophon solo by Mr. Lumsden.

At St. Paul's Cathedral an elaborate song service was presented on Sunday evening, October 21. For the first time in this city the Victor talking machine was used in a church service, and presented "Incline Thine Ear" (Himmel); offertory from the Gregorian Mass as presented in the Sistine Chapel of St. Peter's in Rome in April, 1904, and "Crucifix" (Fauré) in an acceptable way.

The remainder of the program was as follows:

O, Salutaris Hostis.....	Mrs. Serenn and Mr. Anico.
Calvary, Soprano Solo.....	Mrs. Zell Gaston.
Largo, Violin Solo.....	Roy Young.
Hear Ye, Israel, Soprano Solo.....	Mendelssohn
Andante, from Violin Concerto.....	Myra Olive.
Show Me Thy Ways, O Lord.....	Mendelssohn
Zion, Tenor Solo.....	Mr. Young.
Elizabeth's Prayer, from Tannhäuser.....	Miss Olive.
	Mr. Clay.
	Wagner
	Mrs. C. J. Serenn.

## Strong Engaged by Handel and Haydn Society.

From among the available tenors of America the Handel and Haydn Society, of Boston, has selected Edward Strong as soloist for "The Messiah," December 23. Strong sings this particularly well, without book, with sincere conviction, so making deep impression.

The present season promises to be a busy one for him, judging by the number of engagements definitely made and those now pending. In December, Mr. Strong will sing in Norwich, Conn., for the sixth time in three seasons, and in New Britain, Conn., for the third time within two years. Mr. Strong is in constant demand for re-engagements, the best indication of his artistic work and increasing popularity. In April he will make a trip to Nova Scotia for three concerts, to be followed immediately by a second engagement of four weeks with the Chicago Symphony Orchestra. Some of his recent press comments read:

Walter's "Prize Song," from "The Meistersinger," by Mr. Strong, was another notable number of the afternoon program, the wealth of harmony being especially well brought out by his rich tenor.—Springfield, Ill., Journal.

It remained for Mr. Strong, the chief soloist of the evening, to score the hit of the festival and receive the compliment of a double encore in the final concert, when he sang three charming ballads in a most finished and artistic manner, deserving of the highest praise. His clear, pure tenor was a source of keenest enjoyment to all who heard him.—Peoria, Ill., Journal.

Mr. Strong sang with much feeling. His clear enunciation and sympathetic interpretation of the spiritual meaning of the text added to the sweetness and power of his pure tenor.—Springfield, Mass., Union.

Mr. Strong is happy in having an absolute knowledge of the technique of his art, which gave him the power of perfect enunciation and of keen sympathy.—New Britain, Conn., Herald.

The tenor, Edward Strong, sang with the nicety of phrasing and fine weighing of words that are like the reading of a master in elocution.—Troy, N. Y. Times.

Mr. Strong's singing as Eric ("Flying Dutchman"), was a delight. His beautiful tenor voice seems to have grown even more beautiful, the tones being marked by charming limpidity, fine timbre and unusual power for a lyric tenor. His voice is like an orchestral instrument in its musical quality and placement.—Milwaukee, Wis., Evening Wisconsin.

Edward Strong, the leading "Messiah" tenor of today, delighted the audience throughout, and his method and tone production are irreproachable. He is an artist of exceptional gifts and showed his complete mastery by singing the entire oratorio from memory. His voice is of bell like purity and is backed up by a strong personality.—Athens, Ohio, Gazette.

## "Madam Butterfly" Coming to New York.

New York music lovers will have their first opportunity to hear Puccini's Japanese grand opera, "Madam Butterfly," next week when Henry W. Savage brings it to the Garden Theater. This latest European novelty has been the talk of two continents for more than a year. In London, Budapest, Naples and elsewhere, its success has proved sensational, the composer's score furnishing food for new thought in the world of harmony. The production will be an event of more than ordinary interest to opera-goers, not only because of the pleasant relief in its modernity, but also because of the quintet of new prima donnas whom Mr. Savage will introduce in the various casts.

Among those five, three are Americans, who have been singing abroad, and two are foreign born. Already no little rivalry is noticed among the different impersonators of the role of Butterfly, and there will be food for discussion as to the relative merits of the American and foreign voice in grand opera. The American singers include Rena Vivienne, the Duluth prima donna, who comes from her triumphs in Milan, and who won success in the part during the first performance in Washington; Harriet Behnee, a New York girl, from the German capital, and Estelle Bloomfield, also of this city, both of whom are taking alternately the role of Suzuki, the Japanese maid. The two foreign prima donnas are Louise Janssen, from Lyons, France, and Elza Szamosy, from Budapest.

Mr. Savage will give eight performances a week of the opera during its New York engagement, beginning November 12.

## Createore Concert Here.

Createore, the famous band leader, is enjoying a well earned rest in Philadelphia, after a long and successful trip through the West. His next appearance of importance will be in New York, at the Hippodrome, November 11, when he will lead his band of sixty players in a representative and characteristic program.

His program will be:

March, American Navy.....	Createore
Overture, William Tell.....	Rossini
Piano Solo.....	Beethoven-V. Stea
Organ Offertory.....	Batiste
Prelude to Traviata.....	Verdi
Hungarian Dance, No. 3.....	Brahms
Chinese Dance, from The Nutcracker.....	Tchaikowsky
Tenor Solo from Rigoletto.....	Verdi
Questa quella.....	Verdi
La donna e mobile.....	Verdi
	Silvio Gridelli.
Grand Selection, Carmen.....	Bizet
Solos by Signori Pierno, Croce, Rosano and Silvio.	

## Mary Hisssem de Moss Winning New Laurels.

Mary Hisssem de Moss, soprano, has been winning new laurels on the tour of the Middle West, which she has been making under the direction of Loudon Charlton. On October 29 she sang in Piqua, Ohio, and on the following evening in Adrian, Mich. Other towns included in the tour were Greencastle, Ind.; Grinnell, Ia.; Cedar Falls, Ia.; Mitchell, S. Dak.; Des Moines, Ia.; Mt. Pleasant, Ia.; Mansfield, Ohio, and Delaware, Ohio. Tomorrow evening Mrs. de Moss sings in Warren, Pa.

## Szumowska and the Adamowski Trio.

Antoinette Szumowska will give a number of recitals this season in addition to her appearances with the Adamowski Trio (of which she is the pianist). Mme. Szumowska is under the management of Loudon G. Charlton.

## Birdice Blye's Season Opened.

Birdice Blye, who opened her season last week in Kansas, is playing this week in Missouri. Miss Blye has chosen the Rubinstein concerto in D minor to play with the Theodore Thomas Orchestra, of Chicago, on November 20. She will also appear with the same orchestra at Ravinia Park, Chicago, on December 1.

## Progress of Pupils at the Severn Studios.

Nettie Vesta, one of Mrs. Severn's most brilliant pupils, scored a success in Boston recently at the Orpheum Vaudeville Theater. The Boston Transcript says: "Miss Vesta has an absolutely flawless voice, and she sings most charmingly." "Dainty Nettie Vesta made good with a vengeance" is what the Traveler states.

Emily Batlo, the coloratura singer, has returned from a most successful concert trip in the West, and a musicale in her honor was given at the studios on Sunday, October 28. Miss Batlo sang the "Shadow Song" from "Dinorah," some of Mr. Severn's latest songs, and Mascheroni's "Ave Maria," with violin obligato. Other pupils who took part in the program were Lillian Weis, Clare Berger, Miriam Holbrook, Atala Valliere, Eleanor Kershaw and Hattie Roth.

Carrie Bowman, the clever little dancer, with Sam Bernard's company, will begin lessons this week with Mrs. Severn.

Jane Murray, one of the handsome debutantes in Lew Fields' show, sang recently at a society wedding in Llewellyn Park, and made a most flattering impression. Miss Murray's voice is remarkably bell like in quality, and eventually she will enter the concert field. Little Atala Valliere, the youngest of the singing pupils, is with Hammerstein and is a favorite with the musical director, who says she is destined to make a great singer, her voice now being like that of a mature woman.

A number of musicales will be given during the season, when some promising violinists and pianists will be introduced.

## Notes From the Mehan Studios.

The first reception-musical of the season at the Mehan Studios will occur on Monday evening, November 12, when Gwilym Miles will sing a recital program. This will inaugurate a series of five studio musicales to be given upon successive Monday evenings. This series will introduce more than a score of Mr. and Mrs. Mehan's advanced pupils in solo and concerted work. Early next year another series will be given to introduce the newer pupils.

Mr. and Mrs. Mehan have never been surrounded by a more gifted and interesting group of pupils than this season, and the studio atmosphere is full of enthusiasm. Several pupils who came to Mr. and Mrs. Mehan as beginners a few seasons ago are now winning recognition as artists, and that affords the happiest experience that can come to a teacher.

John Barnes Wells, the young tenor, whose engagement for the music festival at Mobile, Ala., November 21 and 22, and for "The Messiah" in Jersey City, December 20, has already been announced, is also booked for a concert at the Psi Upsilon Club, New York City, on November 24, and at Wilkesbarre, Pa. (where he will be the soloist with the Independent Glee Club of Wyoming Seminary), on November 28. Mr. Wells has also been asked to accept an engagement for "Stabat Mater" in the West in December, and will do so if the date can be arranged without conflict with earlier bookings.

Harry McClaskey, tenor, and John C. Wilcox, baritone, have been engaged for a special Thanksgiving Day concert at Briarcliff Lodge, Briarcliff Manor.

## School Children in Oratorio.

Several hundred children of the New York public schools will sing with the New York Oratorio Society at Carnegie Hall on December 4. The work to be given on that date will be "The Children's Crusade," the text adapted from the legend of Marcel Schwob, and the score by Gabriel Pierné. Rehearsals of the young people are in progress out of school hours, the boys in charge of Dr. Frank Rix, and the girls under Mrs. L. H. Blaine, special teacher in one of the city schools. The proficiency in the present day attained in sight reading and musical appreciation is strongly indicated by the way in which this difficult work is being studied by these children.



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## SOME MUSIC BROOKLYN WILL HEAR THIS MONTH.

BROOKLYN, November 3, 1906.

This is the program that Dr. Karl Muck will conduct at his debut in Brooklyn with the Boston Symphony Orchestra at the Baptist Temple, Friday evening, November 9:

Symphony, No. 1, in C minor.....Brahms  
Overture to Oberon.....Weber  
Siegfried, Idyl.....Wagner  
Prelude to the Meistersinger.....Wagner

The fund for the new Academy of Music has reached the sum of \$763,000. The directors want \$1,000,000 before they sign the contract with the architect and builder. The total cost of the land, building and furnishings will be near \$1,300,000. It has taken three years to raise less than \$800,000. The lack of civic pride in the Borough of Brooklyn is driving the artistic elements to subscribe to concerts and lectures given in Manhattan.

Assisted by Isidore Luckstone at the piano, Mme. Sembrich will give a recital at the Baptist Temple, Thursday evening, November 15, under the auspices of the Brooklyn Institute of Arts and Sciences.

Pauline Hathaway, a resident mezzo-soprano, is to be heard at a concert in Memorial Hall, Friday evening, November 16, and associated with her on the program are: William Graefing King, violinist; Pauline de Nike, 'cellist; Robert Williams, baritone, and William Armour Thayer, pianist.

Katherine Jaggi, the pianist, is engaged for a number of concerts this and next month. She will play in Wallace Hall, Newark, N. J., November 22, in Carnegie Hall, Manhattan, November 27, and at Hasbrouck Hall, Jersey City, December 4. In the past two years Miss Jaggi has received some discriminating praise from musicians and critics, of the New York World, the New York Herald, the New York Staats-Zeitung, and several of the daily papers published in New Jersey. Miss Jaggi is a Joseffy pupil.

December 5 is the date set up by the Allied Arts Association for the performance of "The Magic Flute." Among the singers are Alma Webster Powell, who sang the role of the Queen of the Night in the original key, in German; Katherine Noack-Figué, who has appeared successfully in

many opera and operetta productions; Robert Craig Campbell, tenor of the Church of the Transfiguration, Manhattan, and Christine Adler, a contralto, who has toured with musical and theatrical companies. Others who will have parts are Margaret Steinberger, Elsa B. Harris, Adele Kreuger, Bertha Peters, Emma McGrayne, Emma Sibley, John Gerstenberg, Jacob Ring, F. L. Duguid, Wilford Edge, Miller Munson, W. C. G. Jones, Harry Perine and Eugene V. Brewster.

Arthur Foote's quartet in C major, op. 23, was played at Association Hall, Thursday night, at the first Kneisel concert, with the composer at the piano. The work is a good example of thoughtful writing and it was played in accordance with the composer's wishes, the string parts being performed by Franz Kneisel, violin; Louis Svecenski, viola, and Alwin Schroeder, 'cello. The Kneisels played the Schubert quartet (posthumous) in D minor, and movements from the Tchaikowsky quartet, op. 11, and the Raff quartet in D minor.

### Library at the Institute of Musical Art.

It is a rather curious coincidence that in the same fine old house in which the Lenox Library came into being and grew to be a magnificent collection there is once more the promise of another library. This will become in time a complete musical library and museum. It is the property of the Institute of Musical Art. In its infancy it makes a showing of over 1,500 volumes of literature and music, and the sunny corner room in which it is lodged is a pleasant reading room much frequented by the students. The library possesses two great treasures, an autograph letter of Richard Wagner, the gift of Thomas Tapper, and two songs in the manuscript hand of Johannes Brahms, the gift of George Henschel. The library itself was given to the institute by Rudolph Schirmer.

It is not generally known that the large library of sheet music also given to the institute by Mr. Schirmer is still in public circulation. It is the only library of its kind known to the writer in the country, and has faithful subscribers from cities as distant as St. Louis. Its chief patronage is by players of four and eight hand music, and its catalogue shows over 6,000 pieces of four hand music for one piano and nearly 2,500 pieces for players on two pianos. The library has been in existence for fully thirty-five years and is a very fine collection.

## MUSICAL NEWS FROM CONNECTICUT.

NORWICH, Conn., October 30, 1906.

The musical season opened here last Tuesday, with the first of Lucy Sayles' afternoon musicales at the Norwich Club. A large and appreciative audience gathered to listen to Edward Brigham, who gave a group of pleasing songs, followed by the recital of Tennyson's "Enoch Arden," with piano accompaniment composed by Richard Strauss. Mr. Brigham has a resonant, well modulated speaking voice and is a pianist of ability, and his program was a fitting beginning to a course which bids fair to be more popular than ever this winter.

Grace Aldrich Crowell has begun her studies with Gertrude Franklin. Mrs. Crowell has been selected as solo soprano in Trinity Episcopal Church.

At the first regular meeting of Faith Trumbull Chapter, D. A. R., Mrs. Ansel E. Beckwith generously contributed the musical program, singing the "Raft Song," by Nevin, and "The Tempest," by Buck.

Harriet C. Frisbie and Mrs. Frank H. Merrill, pupils of Madame von Klenner, went to New York this week to resume their studies.

Frank L. Farrell, pianist and teacher, is again studying with Heinrich Gebhardt.

The annual choir service of the vested choir of Christ Episcopal Church was held last Sunday evening, under the direction of Choirmaster William F. Habbekotte. The choir was assisted by Ebenezer Learned, tenor, and Raymond Eldred, violinist. As in all their work, the choir showed the careful training of the director, singing with remarkable ease and finish.

Musical circles were saddened last week by the death of Edith Bliss LeJeune at her home here. Mrs. LeJeune was a well known singer and teacher in this part of the State, and her loss will be keenly felt by a large number of pupils and pupils.

Mrs. Charles Tyler Bard is singing in the quartet of the Second Congregational Church. Mrs. Bard, whose former home was in Washington, was solo soprano in the Metropolitan M. E. Church of that city for several years.

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Recompense.....Song by Charles W. Clark  
My Dearie.....Song by Gwilym Miles

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## ABOUT ARTISTS AND TEACHERS.

Fräulein von Unschuld, the Washington pianist, has been invited to be in New York periodically this season. This she has decided to do weekly, and on Mondays, beginning in November. She has opened her third school year in Washington, and has established a summer course in Newport.

Georgia E. Miller, director of the Virgil Clavier Piano School, in Washington, has fixed her studio permanently at 1329 F street Northwest. School class work examinations and recitals will be held there. The recitals, individual and ensemble, will be held monthly. A medal will be given for the study of Bach. Miss Miller has become, with the rest, an intense admirer of Creator's music. She writes with almost indignation of the fact of conservative musicians staying away from the privilege of hearing it "because it is a band." "Never was band like unto this band," adds the musician. "No one can know of it without hearing." Miss Miller is a strong advocate of Bach study for pupils.

Jules Jordan, of Providence, has written a one act opera, entitled "As Once of Old." There is talk of putting it on in Providence. It was Brines, the sculptor, who made the mask of Mr. Jordan which hangs in his studio. The Della Robbia group of singing boys is a charming and suitable bit in the same studio.

There is a rumor that the Dixons of the Beethoven School of Music, in Meadville, Pa., are moving to New York. The address of Ella Dahl Rich, the Chicago pianist, is 1906 Orrington avenue, Evanston.

Alice Wentworth MacGregor, the Boston vocalist, is one of those musicians who does not tear up or throw away her *MUSICAL COURIER*. She says that she saves the numbers religiously, as they are invaluable for reference as to programs, lists of songs, etc., besides the general movement in music, and the activity of other musicians. The reading musician is always the most intelligent one. Mrs. MacGregor is certainly no exception.

Marie Angela Howe, daughter of the well known family of that name in Washington, has had long and valuable piano education in Europe. She now has a studio in Brookland, near Washington, and is enjoying her work there.

Luther Conradi, erstwhile teacher of piano in Baltimore, has become associated with the Baldwin School in Bryn Mawr, Pa., and has established his school in Philadelphia.

Abbie Garland, of Bangor, Me., has interesting plans of progress for her piano students this season. She is one of those teachers who believe in making performers informed and intelligent. She has more than fifty in her class just now. Miss Garland is organist and accompanist, and was accompanist for the festival work before her own teaching grew too large to admit of this.

Director Pache, of Baltimore, has commenced oratorio work with the society in York, Pa. York is another of those wideawake musical towns whose public minded citizens do not consider commerce the only road to prosperity. Maurice Beckwith is showing the people of Frederick, Md., also what music can do for a community. He, too, is ably sustained by public opinion. No news yet from the Baltimore Oratorio Society. People there should not let Mr. Pache work alone this season.

Fitzhugh C. Goldsborough, violinist, assisted by Alice Burbage, pianist, gave a concert recently in Cumberland, Md. First movement of the Tchaikowsky violin concerto, Bach's air for the G string, andante from Bruch's Scotch symphony, and works by Schumann, Raff, d'Ambrosio, Pierné, Bohm, Sarasate, Lalo, Jeno Hubay and Ries, were played by Mr. Goldsborough. Miss Burbage played Liszt's twelfth rhapsody and the "Fire Music" (Brassin). Press notices are long and laudatory.

The Miles, Yersin, authors and teachers of the Phono Rhythmic system for learning French (correct pronunciation and accent included), announce that the coming season will be their last in New York. Next year they

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will return to Paris, and will there establish their school permanently.

Anna Week, from Spokane, Wash., contralto, and Miss Lowell, from Los Angeles, are recent pupils from the West who have come to New York to study with Etta Edwards in her new studios on the upper West Side.

A curious spectacle presented itself on Huntington avenue, Boston, at the close of the last symphony concert led by Dr. Muck. The throng of people pouring out of Symphony Hall merged a few squares down with those coming out from Mechanics' Hall, where Lieutenant Santelmann and his Marine Band, from Washington, D. C., were closing an engagement. This made a continuous stream of people on both sidewalks from Massachusetts avenue to the Library and below, a distance of over half a mile. The center of the street meanwhile had a line of cars and conveyances a still greater length. All those people had been listening to music. Men were already pasting Mr. Sousa's name and picture over that of Lieutenant Santelmann. Sic semper even musicians.

All Washington, D. C., is discussing "Madam Butterfly." The greatest interest has resulted from the performance of that tragic tale. Tears and sighs many were shed. Yet on coming out one asked another if she did not enjoy the play. It was indeed a "sensational triumph."

The Gareissens are teaching in the Rochambeau, as last year, in Washington. But the menu of good things educational musically, will be varied and new. The same underlying principle, however, of thoroughness and sincerity will pervade the work.

Miss Madeira's school for girls in the capital, has engaged Fräulein von Unschuld to take charge of the music for the coming season. A special course of music has been arranged, by which certain days are to be set quite apart for music, instead of, as is usual, giving music a desultory place among many other studies. Only such young people as are judged by the professor to have special fitness for music study will be admitted to this course. Thus a measure of success is certain.

The educational department of Charlotte Babcock's managerial work is growing large and interesting. This side of music work has always had a special attraction for Mrs. Babcock.

Mary de Chantel Müller, of Baltimore, is adding to her reputation as harpist in that section of the country. In a concert recently given at Mt. Holly Inn, Agnes G. Trainor was soloist, Miss Müller playing accompaniments on her instrument; also for other singers and in ensemble work. This proved an agreeable novelty, and the young artist was greatly praised.

A "Louise Pollock Birthday Memorial Celebration" was a recent event in Washington. Mrs. Pollock was one of those to introduce kindergarten work into this country. She did this in conjunction with Elizabeth Peabody. She is a native of Prussia. The affair was given at the Flint

School of Music, on Q street. Son of a pupil of Froebel, George M. Rommel, spoke upon the subject.

Laura G. Short, of Chicago, is professor of pipe organ, theory, harmony and piano in the Conservatory of Music of the Woman's College, at Frederick, Md., of which Maurice Beckwith is director. She is a pupil of Guilman.

Wade R. Brown, of the Baptist University for Women, at Raleigh, N. C., is a great music worker. He has already given an organ recital, assisted by Mrs. Henri Appy, soprano, and E. H. Baker, tenor. The recital was given in Louisburg, N. C. Nordica was heard in Raleigh in October. Charles P. Anthony was solo pianist, Romayne Simmons accompanist.

Music is an important factor in the college. There are about 250 students with a faculty of ten. A number of concerts are given through the year, in which well known artists are heard. F. E. T.

## Madame Niessen-Stone to Sing Here.

Madame Niessen-Stone, who is to be heard in a song recital in Mendelssohn Hall on Wednesday evening, November 14, holds an unusually high position in Europe as a recital and oratorio singer, she having been heard in the most noted concerts. She traveled through Russia under the conductorship of Safonoff and in Germany with Ernst von Schuch and his orchestra. In Berlin she has been heard in oratorio and with the Berlin Philharmonic Orchestra. In Frankfurt she sang in the Museum Concerts and in Munich and Vienna was heard in concerts under Gericke. When she visited London she sang in the old St. James Hall and in the Symphony Concerts in Queen's Hall, and later in oratorio at the Crystal Palace in recital. During her career in Europe she has sung with nearly all of the organizations of importance, besides visiting the principal musical centers, where she was heard in recital. For her first appearance here her program is said to be one that merits consideration from all lovers of song recital.

## The Recipe.

"How long did it take you to write the libretto of that comic opera?" asked the admiring friend.

"Thirty minutes," answered the famous humorist, "and it wouldn't have taken that long, only I had to go around the corner to the drug store to get an almanac."—Louisville Courier-Journal.

## Edwin Grasse Violin Recital.

Edwin Grasse will give the first of his violin recitals this season on Wednesday evening, November 21. A novelty on the program will be a composition for quintet rarely heard in recital. In this he will have the assistance of four well known ensemble players.

## Herbert L. Clarke's Farm.

Herbert L. Clarke, the well known cornet soloist of Sousa's band, has bought a farm in Reading, Mass., where he will live in the future when he is not on tour. Mr. Clarke also intends to devote himself to teaching in Boston, which is only a few miles from his new home.

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**KITTY CHEATHAM A GREAT IMPERSONATOR.**

Mothers and guardians who claim that there are few plays and entertainments that they can take their children to hear and see have never enjoyed the rare opportunity of sitting under the spell of Kitty Cheatham's charming portrayals. Miss Cheatham returned several weeks ago from Europe, and she brought back with her a number of interesting programs and a book of press criticisms that indicate she had an extraordinary success in London. A writer who seems to have caught the exhilarating charm of Miss Cheatham's art has written as follows:

"If the beauty of simplicity is a sign of real art, surely in the present day we can lay claim to the grand phrase 'Art for Art's sake.' If, in these strident times, we can tone the nerves with quietude and memories of childhood, surely the tonic ought to be eagerly sought after and its influence felt. When a woman steps from the conventional and creates a field of her own (starts a fashion), reinstates an almost unknown art, it seems time to lean forward to applaud her work and success.

"Kitty Cheatham has won for herself, both here and in Europe, a first place as the delineator of child songs and the quaint old moaning melodies of the darkies. \* \* \* Her work is lasting because of its sincerity. Whether she sings of the horrors of the dark, experienced by a little chappie of six, and with eyes wide, in a sort of frightened joy, whispers of goblins and other night terrors, or whether the pure and tender quality of her voice paints pictures of fairyland and fairy folk, it is just the same—it is art, and an exquisite art at that. As she sings, she lives each song herself.

"There seems to be a picture of Kitty Cheatham in Babyland, tripping over fields of daisies in a white frock with blue ribbons, while behind her trail miles and miles of dear kiddies, following her as they did the 'Pied Piper of Hamelin' so many years ago.

"Perhaps the finest tribute to Kitty Cheatham's work is to watch her audience at one of her charming recitals. Long rows of tense children, leaning far out of their seats and listening, listening, listening. Then the wild applause at the end of the song, and the drawn-in breath of satisfied childish relief. And yet she is not content to rest here. There are quaint little old and modern French songs, in listening to which one has the illusion of seeing a little figure emerging from the powdered and bepatched reign of Louis XIV. Kitty Cheatham is nothing if not versatile, and until one has heard all her varied repertory of Elizabethan songs and her recitations to music it is hard to realize the marvelous flexibility of her work.

"In this little appreciation I have tried to accentuate her delicate touch and the charm of her personality. To love her is but to see her in her own field of art, faithfully singing of the little struggles, joys and heartbreaks of the dear, dear kiddies. One goes to her recitals tired out and world weary, doubting here and condemning there, the humanity

of the world, but one leaves them better and happier, and almost inaudibly whispering as the big world swallows one up:

"The world is so full of a number of things,  
I'm sure we should all be as happy as kings."

"ARCHIBALD B. SULLIVAN."

While in England Miss Cheatham gave a recital (July 17) at Stafford House, the magnificent residence of the Duchess of Sutherland, for the benefit of the Children's Guild, of which Her Royal Highness the Princess Alexander of Teck is president and the Viscountess Maitland is



KITTY CHEATHAM.

vice president. Some of Miss Cheatham's London criticisms follow:

Kitty Cheatham, an extraordinarily clever young American, recently gave one of the most successful concerts of the season at the Duchess of Somerset's town house, with the valuable co-operation of Madame Nordica, Muriel Foster, Herr Kubelik and Mr. Bishop. Miss Cheatham's personality and her quaint, delightful rendering of negro melodies have made her quite a persona grata among the elect, and a more representative audience could scarcely have been found. Miss Cheatham has made an exhaustive study of negro folksongs, and she prefaced this group by a short and interesting talk on that subject. As an exponent of this genre of singing, she is a remarkable artist, and her further versatility was shown in some dainty English and French songs, which were greatly applauded.—London Daily Telegraph.

**A HAPPY AFTERNOON.**

Some time ago one of our younger playwrights complained to me that he could not find among all the actresses of London a lady who would exactly answer the portrait and the temperament of the heroine of his new play. "She must be young," he said, "yet not too young. She must be elegant, she must have humor and strong emotions. Where do I find that combination?" We examined a long list, and in every name the dramatist found some exception. On my part I assured him that ere long I would discover the right woman for the right place. If my memory had not temporarily failed me, I could at once have pointed to Kitty Cheatham, who some four or five years ago (unfortunately in an unpropitious season) made a great hit in Mrs. T. P. O'Connor's play, "A Lady From Texas." My own criticism of her work was enthusiastic, and I was happy to find that most of my colleagues were equally loud in their praises of her impersonation of the American girl of commercial extraction who became a duchess to the manner born. Since then Miss Cheatham has been in America, and from time to time reports reached London that she was highly successful as a reciter of songs for children in black and white. And when last Friday she appeared at the Steinway Hall and recited or sang some thirty different sketches, some anecdotic, some of negro folklore, some full of sentiment and some full of laughter, the large audience, composed of children and grown up people, soon rose to her. She has, indeed, all the qualifications which my young playwright required, and is as great an artist as Yvette Guilbert. There is no need for comparison, and certainly the style of both comediennees is different, but from our point of view the work of Kitty Cheatham is as artistic as that of her French sister in art, and it is graced with a freshness which adds to its attraction. I candidly own that matinee of recitation really afford me but lukewarm pleasure, but this time at the Steinway Hall I felt as happy as everybody around me, because it gave me an opportunity of calling attention to an actress who may be destined to occupy a prominent place on the London stage.—J. T. Grein, in the London Sunday Times, July 1, 1906.

It does not, somehow, seem very polite to call a lady a "story-teller," but that is the fault of our treacherous language. Kitty Cheatham is a story-teller (there is no other word for it), and a very clever one, too. A year or two ago Miss Cheatham appeared in London, after having made a special study of negro and "coon" songs in America, and delighted all her hearers. Now she has returned, and yesterday afternoon gave to her audience in Steinway Hall a delightful program of songs for children and young people. And who is not young again on hearing such things? Miss Cheatham plays with consummate ease upon the whole gamut of the emotions, and it seems "all one to her," as the phrase goes, whether the subject is grave, gay, lively, or severe. She sings with an infectious happiness, and, above all, never forgets that she is singing for those who, whatever their age, are still children at heart, and so preserves the requisite simplicity in all things, be it of birds, of beasts or of fishes; of darkies, of dolls, of guardian angels, of little girls or of little boys; and whether singing or speaking, every word of this ingenious, delicate, and unconventional story-teller is clear as possible. Her versatility is remarkable, and her success was complete. Let us hope it will not be two years before Miss Cheatham reappears here.—London Daily Telegraph.

There was certainly no element of the commonplace in the delightful entertainment given by Kitty Cheatham at the Steinway Hall yesterday afternoon. It was described as a "Matinee of Songs for Children and Young People," and the title was the only point in the entertainment in which there was room for criticism, for though her performance would send any child into raptures, Miss Cheatham is so perfect an artist that even the most sedate of grown-ups could surely hardly resist the charm of her singing. Her pro-

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gram yesterday included songs about birds and fish, and songs about dolls, modern "coon" songs, and old negro songs and readings, nursery rhymes and nonsense rhymes, new children's songs, such as Amy Trowbridge's charming "In Fairyland," and classical children's songs, such as Schumann's "Kinderwacht." There was nothing in it that was not delightful, and nothing that Miss Cheatham did not sing with a charm which was absolutely irresistible. It is sincerely to be hoped that she will see her way to giving another entertainment of the same kind before she leaves for her native America.—London Globe, June 30, 1906.

So little that is really fresh in the way of artistic musical entertainment is done in London that Kitty Cheatham's attractive recital of music for children and young people stands out as particularly distinctive. The gifted artist is a singer and actress of great charm, and a discus of rare accomplishments. She gave her first recital yesterday at the Steinway Hall, and sang songs and told stories with unflinching charm. Her art is particularly intimate and fascinating. Most quaint and thoroughly artistic in the highest sense were her impersonations of some of the old negro songs, which are not only intensely humorous, but distinctly pathetic.—London Standard, June 30, 1906.

To keep an audience fascinated and amused during several hours with a program almost wholly composed of children's songs is an achievement needing just the personality, the apt and effective gestures, and childlike facial expressions of which Kitty Cheatham is mistress. She sang about "The Gay Tom-Tit" (Sidney Jones) with sprightly grace, and of the tragic fate of "The Sugar Dolly" (Jessie Gaynor) with a piteousness that appealed to the many little people in her audience, and she convulsed every one with "Our Naughty Cook—Juliette," and "When Daddy Was a Little Boy," the two latter songs by H. L. Brainard. There was never an intonation or a gesture that was not gently effective and quite convincing, and she was decidedly clever and interesting in the negro songs and readings. "Why Adam Sinned" (Rogers) embodies such a quaintly delicious bit of negro philosophy that every one should be edified by hearing it. Flora MacDonald was a sympathetic accompanist.—London Tribune, June 30, 1906.

A somewhat novel, but in every sense charming, entertainment was given in the Steinway Hall on the 29th ult., by Kitty Cheatham, at a matinee of songs for children and young people. It may seem an adventurous undertaking to devote an entire program to this class of music, and undoubtedly there are few who could carry it through so successfully as Kitty Cheatham. The program included a great number (most of them very short) of children's songs, "coon" songs and old negro songs, humorous and pathetic, to the requirements of which the versatile artist addressed herself with consummate ability. This afternoon with children was a most unique and delightful function which one would gladly repeat.—London Musical News, July 14, 1906.

Kitty Cheatham, who has made with the happiest results a special study of songs for children, had a crowded and enthusiastic audience at the matinee yesterday. Her charming light soprano voice was used with consummate art, and the daintiness and quaintness for her long and varied program was a constant source of pleasure.—London Times.

#### United They Stand.

"My goodness, I wonder why they don't discharge that chorus girl. She can't sing and her dancing is awful."  
"I know it; but, you see, one of her grandsons is manager."

#### OLGA SAMAROFF IN BALTIMORE.

Following are some press notices of Olga Samaroff's unusually successful recital in Baltimore on October 24:

Olga Samaroff at the Lyric Last Evening.—This delightful artist's phenomenal success, which was immediate, and has been unvarying during her two years of public playing, attracted a good audience last evening at the Lyric. Madame Samaroff's unaffected and pleasing presence upon the stage prepares her auditors for refinement in her art, which makes her task much easier than it would be were her personality less sympathetic. Her technique is delightfully adequate, her tone delicious, she has an intuitive comprehension of musical significance, and occasionally departs from traditions in her readings with astonishingly good results. Summing up her musical virtues, Madame Samaroff has a dazzlingly brilliant piano talent, with a deep respect for musical truth, and a happy naturalness in expressing her convictions. She is so earnest and conscientious that time will make her a very great artist.—Baltimore News, October 25.

Young Pianist Showed Ability in a Finely Chosen Program.—Olga Samaroff, the young American pianist, who made her debut a little more than a year ago in New York, was the soloist at an interesting recital at the Lyric last night. A good sized and thoroughly appreciative audience was in attendance. The program, while not of great scope, was, nevertheless, exceedingly well chosen and gave the artist ample opportunity to demonstrate her full worth. As an opening number a better or more appropriate one than the Bach fantasy and fugue could hardly have been chosen. In the fugue Madame Samaroff showed what a degree of perfection her digital development has attained. Technical finesse and evidence of careful, painstaking reading and preparation, however, marked almost the entire performance. As a matter of fact, Madame Samaroff's playing displayed healthy energy, such as one would hardly expect from one of her comparatively frail physique.—Baltimore Sun, October 24.

One of the most delightful piano recitals ever heard in this city was that given by Olga Samaroff last evening at the Lyric. The program presented would seem sufficient to tax the energies of a giant, but was easy for her, for after she had completed it and added several record breaking encores, she did not seem to be the least fatigued. In fact, she embodies all those qualities that make artistic playing a delight to herself as well as to the submissive listeners, whom she fairly entrances. The best critics can have but little to do at her recitals but to listen and to learn. She has that innate intuition which goes far beyond all acquired intelligence in music. She unites the keen and clear feminine insight with the boldest and most brilliant rendition of the masculine brain and strength.—Baltimore American, October 25.

#### Jeannette Durno-Collins in Indianapolis.

Mrs. Durno-Collins is looking forward to one of the busiest seasons of her career. She has already booked many recital engagements in all parts of the country, extending late into the spring. Some of the press comments on her recent Indianapolis appearance follow:

The People's Concert Association opened its season last night with an audience that packed Caleb Mills Hall, and that applauded to the echo several of the numbers of the program. The artists were Giuseppe Campanari, the baritone of the Metropolitan Opera in New York, who is a great favorite here, and Mrs. Durno-Collins, pianist, of Chicago, who, although new to this city, made a

splendid reputation for herself. Mrs. Collins is a pianist of great personal magnetism and an abundance of technical skill. Her program was one that showed her versatility, comprising, as it did, the pyrotechnical "Twelfth Rhapsody" of Liszt, and the "Carnival Fest" of Schumann, and on the other side, the poetic MacDowell compositions, "To a Wild Rose," "To Autumn" and "To a Water Lily," from the "Woodland Sketches"; the fantastic "Humoresque," by Tchaikowsky, and an elaborated arabesque, by Leschetizky. After the group of small works, she responded to the storm of applause with Calixa Lavalée's "Butterfly," as fluttering and delicate and graceful as its name suggests. After the concert Mrs. Collins held a reception for the musicians crowded around her.—Indianapolis News, October 16, 1906.

#### Successful Concert at Port Chester.

June Reed, violinist; Grace Leard, soprano; Saidee Vere Milne, reader; Cecil James, tenor, and Harry H. Whittaker, united in a successful concert at Port Chester, N. Y., on the evening of October 25. In a review of the concert the Port Chester Item, referred as follows to the artists:

One of the most successful musicales ever given in Port Chester was given at the Baptist Church on Thursday evening. Long before the appointed time the church was crowded with a most intelligent and enthusiastic audience. June Reed played a number of compositions by Franz Ries. She evidenced an extraordinary performance and a very unusual exhibition of virtuosity. She possesses a wonderful musical temperament. She has perfect control over her instrument and her playing represents the technical accomplishment to the finest detail. She possesses a fine stage presence and charmed her audience. She is without doubt the most accomplished violinist that has visited Port Chester.

The tenor, Cecil James, made a fine impression. He was heartily welcomed by those who had heard him here some time ago in "The Rose Maiden." His first number was from the opera "La Bohème," after which he gave a number of English songs of a lighter character. He was vociferously encored after each number. His voice is of a beautiful quality, possessing breadth, resonance and power, and still possessing that rare tenderness which is seldom found among the tenors of today.

The soprano, Grace Leard, of Omaha, Neb., was the quintessence of daintiness, beautiful to look upon and charming to listen to. She is a lyric soprano of the truest type. Her voice is bird like. She captivated her audience with each number given. She received a storm of applause after each number. She is very young, and we predict for her a brilliant future.

The reader, Saidee Vere Milne, imitated every musical instrument known. Her monologues, all original, were given with wonderful versatility. The audience seemed never to get enough of Miss Milne. She gave first "Behind the Counter," then "The Countryman at the Oratorio" and "The Metropolitan Museum." She was thoroughly captivating in her impersonations.

The accompaniments were in the masterly hands of Harry Whittaker.

#### Silvio Oridelli to Sing With Creator Next Sunday.

Silvio Oridelli, an Italian baritone of high repute, will sing with Creator at the Hippodrome next Sunday evening two numbers from Verdi operas.

The Dessau Opera was opened recently for the season with a "Tannhäuser" performance.

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